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ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, PICCADILLY, W.

Prof. J. R. SEELEY, M.A., will THIS DAY (Saturday), April 18, at 2 o'clock, BEGIN a Course of Three Lectures on 'THE AGE of the FRENCH REVOLUTION', to be continued on SATURDAYS till May 2. Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

ZOOLOGICAL SOCIETY OF LONDON.

LECTURES.

The Council of the Zoological Society of London have determined to appropriate the interest of the Davis Fund of 1874 to the establishment of a series of Lectures upon Zoological Subjects, to be given, in the Picture-Gallery in the Society's Gardens in the Regent's Park, on Tuesdays and Fridays, at Five P.M., between Easter and Whitsuntide. The following Gentlemen have consented to give the Lectures:—

DATE.	LECTURE.
1. Tuesday, April 14.	Introductory Lecture on the Animals in the Gardens. By F. L. SCLATER, M.A. F.R.S., Secretary to the Society.
2. Friday, " 17.	"
3. Tuesday, " 21.	On the Geographical Distribution of Mammals. By F. L. SCLATER, M.A. F.R.S., Secretary to the Society.
4. Friday, " 24.	"
5. Tuesday, " 28.	"
6. Friday, May 1.	On the General Classification of Vertebrates. By A. H. CANNON, E. Fellow of St. John's College, Cambridge, Professor to the Society.
7. Tuesday, " 4.	"
8. Friday, " 7.	On the Aquarium and its Inhabitants. By W. B. CARRUTHERS, M.D. F.R.S.
9. Tuesday, " 10.	"
10. Friday, " 13.	"
11. Tuesday, " 16.	"
12. Friday, " 19.	"

These Lectures will be free to Fellows of the Society and their friends, and to other visitors to the Gardens.

THE LONDON ANTHROPOLOGICAL SOCIETY.

The Society meets at 37, ARUNDEL-STREET, Strand, at 8 P.M., on the First and Third TUESDAYS of each Month. Papers for April:—
1. On Hybridism, by Mr. SERJEANT COX—2. The Kentish Group of Red Stone Monuments, by A. L. LEWIS, Hon. Sec. I.A.S. The President, Dr. R. S. CHARNOCK, F.R.S., will take the Chair.

VICTORIA (PHILOSOPHICAL) INSTITUTE.

A Paper, 'On the Ethical Condition of the Early Scandinavian People,' will be read, at Eight o'clock, on MONDAY, April 29, by Edmund W. Gosse, Esq.
8, Adelphi-terrace, W.C. F. PETRIE, Hon. Sec.

* Tickets of admission may be had on application by letter or otherwise. Carriages to be ordered at a quarter after 10.

ROYAL LITERARY FUND.—The EIGHTY-FIFTH ANNIVERSARY DINNER of the Corporation will take place at Willie's Rooms, on WEDNESDAY, the 6th of May.

The Right Hon. LORD COLERIDGE, Lord Chief Justice of the Court of Common Pleas, in the Chair.
The Stewards will be announced in future advertisements.

OCTAVIAN BLEWITT, Secretary.

No. 10, John-street, Adelphi, W.C.

ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the Relief of Distressed Artists, their Widows and Orphans.

President—Sir Francis Grant, P.R.A. Sir HENRY JAMES, C.B., M.P., will preside at a Dinner, to be held at Willie's Rooms, St. James's, on SATURDAY, the 9th of May, at 6 o'clock, in aid of the Funds of this Institution. The cost of the Dinner, including Wines, 11s.—Tickets can be obtained from the Stewards or Officers of the Society, who also will receive notice of Donations, to be announced at the Dinner.

JOHN EVERETT MILLAIS, R.A., Hon. Secretary.
PHILIP CHARLES HARDWICK, Treasurer.
FREDERIC W. MAYNARD, Assistant-Secretary.
34, Old Bond-street, W.

ART-UNION OF LONDON.—The ANNUAL GENERAL MEETING, to receive the Council's Report, and to distribute the amount subscribed for the purchase of Works of Art, will be held in the Royal Adelphi Theatre, on TUESDAY, April 29, at half-past 11 for 10 o'clock precisely, by the kind permission of Benjamin Webster, Esq., for the purpose of receiving the Council's Report, and for the distribution of the amount subscribed for the purchase of Works of Art for the year 1874.

LEWIS POOCK, } Hon. Secs.
O. E. ANTHOUBS, }

444, West Strand.

SOCIETY OF LADY ARTISTS.—EXHIBITION NOW OPEN.

New Gallery, 48, Great Marlborough-street. (Will Close SATURDAY, 2nd of May.)—Application for Admission to the Study from the Living Costume Model to be made at the Gallery, Class-days, TUESDAYS and FRIDAYS. Instructor—W. H. Fink, Esq. Visitor—George D. Lewis, Esq. A.R.A.

MARY ATKINSON, Hon. Sec.

EXHIBITION OF WORKS OF ART IN BLACK AND WHITE.

DUDLEY GALLERY, EGYPTIAN HALL, PICCADILLY. NOTICE TO ARTISTS.—The Days for taking in Drawings, Etchings, &c., will be MONDAY and TUESDAY, the 1st and 2nd of June next, from 10 A.M. to 6 P.M.—Regulations may be had of R. F. McNAE, Secretary, at the Gallery.

THE TENTH ANNUAL EXHIBITION of CABINET PICTURES, by Artists of the British and Foreign Schools, is NOW OPEN at 'THE ARTIST'S NEW GALLERY, 7, HAYMARKET, next the Theatre.'—Admission by private Address Card.

GALLERY OF WATER-COLOUR DRAWINGS.

20, GEORGE-STREET, Portman-square, London, W. Mr. HOPPER has now on View and for Sale, Examples by some of the most esteemed Water-colour Artists. DRAWINGS also LENT TO COPY.—Catalogues on application, or by post. Open 10 to 5; Saturday, 10 to 1.

FRENCH GALLERY, 120, Pall Mall.—TWENTY-FIRST ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the Continental Schools, is now Open.

AUTOTYPE FINE-ART GALLERY.—ON VIEW, PERMANENT FAC-SIMILES, Prints from the Works of the Great Masters in the Continental and Home Galleries.—30, Rathbone-place (next to Winsor & Newton).

M. ROSA BONHEUR's important DRAWINGS, 'A Stampede' and 'The Straits of Ballachulish,' are now ON EXHIBITION at Pilgrimage & Lefevre's Gallery, 1A, King-street, St. James's, from Ten to Five.—Admission on presentation of address card.

LONDON INTERNATIONAL EXHIBITION, KENSINGTON, 1874.—NOW OPEN DAILY.

SEASON TICKETS.
A. Non-transferable Ticket, with 120 Artisan's or 200 School Tickets, 2s.
B. Non-transferable Ticket, with 120 Artisan's or 200 School Tickets, 2s.
C. Transferable Ticket, with 200 Artisan's or 400 School Tickets, 2s.

Season Ticket-Holders of A and B Tickets are registered as Members for Promoting Technical Instruction. Season Tickets can now be had at the Royal Albert Hall, and at the usual Agents.

Charges for Admission:—
8th April to 30th June, 1s. daily, except on Wednesdays, 2s. 6d. 1st July to 31st October, 1s. daily.

ST. JAMES'S HALL.—Miss AYLWIN FIELD, May 29th (Pupil of Mr. W. H. Holmes) will perform with her Master, FUGUE, by Tartini, arranged for two Pianofortes by E. Aguilar, Esq., by whom the M.S. is kindly lent for the occasion.

MISS GLYN'S SHAKESPEAREAN READING-TOUR for the Seasons of 1874-75, in SCOTLAND, are now being arranged.

MISS GLYN will TEACH READING during her leisure from Public Work.—Address to Miss GLYN, care of Mr. Carter, 4, Hanover-square, London, W.

READING ALOUD.—Miss EMILY FAITHFULL continues her PRIVATE LESSONS and CLASSES for Home Reading, Public Speaking, Pronunciation, English Composition, &c. RESIDENT PUPILS received for a term of six or eight weeks. LECTURES on ELOCUTION, English Literature, Poetry, and Art, given by arrangement at Literary Institutes.

Apply to SECRETARY, 50, Norfolk-square, Hyde Park, London.

TRUE MEMOIRS of HENRY FOTHERGILL CHORLEY.—Mr. WILLIAM BROWNWORD CHORLEY'S TRUE LIFE of his late Brother, H. F. CHORLEY, exposing the inaccuracies of Mr. H. G. Hewlett's Memoir, and the motives of Mr. Hewlett and his Brother's Executor in their publication, without consulting Mr. W. B. Chorley, the sole surviving Representative of the Family, and in defiance of his warning, is unavoidably POSTPONED from this Easter to the Winter Publishing Season.

108, Southampton-row, W.C., April 8, 1874.

JUNIOR OXFORD AND CAMBRIDGE CLUB, 1, Grafton-street, Piccadilly. Established for Members of the Universities of Oxford, Cambridge, and Trinity College, Dublin, exclusively.—Full particulars upon application to the SECRETARY.

THE MIDDLESEX HOSPITAL MEDICAL COLLEGE.—Summer Session, 1874.—LECTURES will COMMENCE ON FRIDAY, May 1.—For Prospectus, containing information as to Fees, Entrance, and other Scholarships, Clinical Appointments, &c., apply to

ROBERT KING, B.A. M.B., Dean.

ST. GEORGE'S HOSPITAL MEDICAL SCHOOL.—THE SUMMER SESSION commences on MONDAY, May 4.—Prospectuses and full particulars may be obtained on application, personally or by letter, to the TREASURER or DEAN of the School, at the Hospital.

UNIVERSITY COLLEGE, LONDON.

THE PROFESSORSHIP of ENGINEERING has become VACANT through the appointment of Professor Fuller to the Chair of Engineering in Queen's College, Belfast.—Applications for the Appointment will be received up to WEDNESDAY, May 20, at the Office of the College, where further information may be obtained.

JOHN ROBSON, B.A., Secretary to the Council.

UNIVERSITY COLLEGE, LONDON.

THE PROFESSOR of LATIN requires an ASSISTANT to take his JUNIOR CLASS Four Hours a Week.—Candidates are requested to apply in person to the Professor, at the College, on a MONDAY, TUESDAY, or WEDNESDAY, from 12 to 2 P.M., or on a THURSDAY or FRIDAY, at 4, when further information as to the duties and emoluments of the appointment will be given.

University College, April 15th, 1874.

LEAMINGTON COLLEGE.—The next Term commences on MAY 8th. There are Scholarships at the College and to the Universities. The Terms of the Boarding-House are 70 and 80 Guineas; for Sons of Professional men, 10 Guineas less. These charges include the College Fees.—For Prospectus, &c., apply to the Rev. JOSEPH WOOD, the Head Master; or to the Rev. J. S. EKDUGH, Chaplain and House Master.

THE WESTERN COLLEGE, BRIGHTON.

Principal—Dr. W. PORTER KNIGHTLEY, F.R.S. The Pupil of this long-established School enjoy the highest Educational advantages in preparing for Mercantile life, as well as for the various Competitive Examinations, whether of the Oxford and Cambridge Local, the University Matriculation, the Civil Service, the Military College, or Direct Commissions, in all of which Dr. Knightley's Pupils have taken high places in the Honour List.

In addition to the intellectual and moral training, superior health conditions are secured by all the appliances of a well-regulated residence in this favourite Watering-place.—Prospectuses of terms and class-lists may be obtained by application to the PRINCIPAL, personally or by letter.

CAMBRIDGE.—LECTURES for LADIES.—MAY TERM.

A Home has been opened, by the WIDOW of a CLERGYMAN (with permission from the Secretary of the Ladies' Association), for the reception of YOUNG LADIES who may wish to attend the Lectures. Every facility for study combined with home comfort. Highest references.—Address Mrs. G. B. ADAMS, Chesterton-road, Cambridge.

LADIES' ASSOCIATION for the EDUCATION of WOMEN for the MEDICAL PROFESSION.

A SCHOLARSHIP of 50l. tenable for Three Years, is offered by this Association to a Lady preparing to enter the Medical Profession.—For conditions, &c., apply to the Hon. Sec., Miss BAILEY, 34, Monument-lane, Birmingham.

LADIES' SCHOOL, MARY-STREET HOUSE, TAUNTON.

The aim of this School is to afford to the Daughters of Gentlemen a First-class EDUCATION, at a moderate cost. The Pupils are prepared for the Local Examinations of the University of Oxford and of the College of Preceptors. During the past two years, 10 Senior and First-class Certificates, 16 Junior and Second Class, 16 Third Class, 21 Honour and Special Certificates, and 2 College Prizes, have been gained by Pupils of the School.

The year is divided into Three Terms. The Easter Term begins on 9th May. The highest references will be given, and Prospectuses forwarded on application to the LADY PRINCIPAL.

CLAPHAM PARK.—ELLERAY, Atkins-road.—LADIES' SCHOOL and COLLEGE.—Classes for Students of all Ages, including Daily Pupils, Resident and Weekly Boarders. The SIXTEENTH TERM will BEGIN on TUESDAY, May 5th.—For Prospectuses apply to the PRINCIPAL.

EDUCATION for GIRLS at SOUTHSIDE HOUSE, WESTON-SUPER-MARE.—Principals: Mr. and Mrs. H. E. SMITH and Miss FERRIS.—The Course of Study is adapted to the Standard of the Cambridge Local Examinations, and is under the personal supervision of Mr. H. E. Smith and Miss Ferris, who have had considerable experience in Teaching, and have successfully passed Pupils at the Cambridge and Oxford Local Examinations.

EDUCATION (superior).—BLACKHEATH.—Mrs. CATTEN, of Galfield House, College Park, Lee, RECEIVES a FEW YOUNG LADIES only for Board and Education. Terms moderate. Professors in daily attendance. lofty Rooms, large Recreation Grounds, Hot and Cold Baths, Diet unlimited.—For Prospectuses, address LADY PRINCIPAL.

HEIDELBERG.—FIRST-CLASS EDUCATION for SONS of GENTLEMEN; Directors, WHITE and CAMMERMEYER.—German and French taught, theoretically and by daily practice. Classics, Mathematics, Physics, Book-keeping, &c. Preparation for Civil Service. Excellent English Table, and every domestic comfort.—Apply for Prospectus, with highest references, as above, or to N. TACKEN, Esq., Publisher, Ludgate-hill, London.

DUFFIELD HOUSE, Lower Norwood, Surrey.

—The ensuing TERM will commence (D.V.) the 2nd of MAY. Fees inclusive. Masters attend for Literature, Music, Singing, Drawing, Dancing, Calligraphy, and the German and Italian Languages. English and Parisienne Resident-Governesses. Prospectuses on application.

HIGHBURY HOUSE SCHOOL, ST. LEONARD'S-ON-SEA.

School duties will be resumed on the 15th inst.: Upper, Middle, and Preparatory Departments. Delicate Boys specially cared for.—For Prospectus apply to ROBERT JOHNSTON, M.A., LL.B., Head Master, or to Mrs. DUFF, the Lady Principal.

MISS CASSAL RE-OPENS her SCHOOL on WEDNESDAY, May 6th.—3, College Villa-road, South Hampstead.

A LADY wishes to RECEIVE into her Family a few Young Children, to EDUCATE with her own.—For particulars and terms address Mrs. GEORGE MACDONALD, The Retreat, Hammer-smith.

HOME CARE and EDUCATION for a Young LADY, under a superior Foreign Governess, in a Respected Clergyman's Family, in Hampshire.—Address Rev. H. C. HAWKLEY, Rectory, Nursling, Southampton.

TO ARTISTS.—A Lady desires Occupation in OIL PAINTING, in London or Neighbourhood, as Assistant, or as Copyist of Old Masters, or in Painting Life-size Portraits for a serious Photographer. Work shown.—Address L. S., Mr. Kent's, Post-office, Queen's-terrace, Camden-road, N.W.

A LADY, an Exhibitor, receives a limited Number of PUPILS for Instruction in OIL PAINTING, in her own Studio, in the Neighbourhood of Kensington.—Address Q., Farmer's Library, Kensington.

A PRIVATE FAMILY would receive TWO BOYS under 10 to Board and attend a good Public School with their own Son. Good References given and required.—Address T. S., Tunbridge, Kent.

A CAMBRIDGE GRADUATE, Wrangler and CANDIDATE for the Public Service and the Universities.—Address E. R., 11, Norfolk-road, St. John's Wood, N.W.

THE RESTORATION of PAINTINGS, or any WORK necessary to their PRESERVATION, effected with every regard to the safest and most cautious treatment, by MATTHEW THOMPSON, Studio, 35, Wigmore-street, Cavendish-square, W.

NORWICH and COLCHESTER.—ANTIQUES, Curiosities, Rare Porcelains, &c.—SAMUEL, 2, Timber-hill, Norwich, and 73, High-street, Colchester, has frequently Specimens of interest to Collectors and Connoisseurs.

Valuable Miscellaneous Books, including the Libraries of two Gentlemen.

MESSRS. HODGSON WILL SELL BY AUCTION, at their Rooms, 115, Chancery-lane, W.C. (Fleet-street end), on **THURSDAY, April 25,** and **Three Following Days (Saturday excepted), at 1 o'clock,** Valuable MISCELLANEOUS BOOKS, comprising: Nash's Worcester-shire, with Supplement, 2 vols. folio—Camden's Britannia, 3 vols.—Douglas's Peerage of Scotland, large paper—Causes of Romanism, 2 vols.—Sylvan's Manners and Customs of the Hindoo—British Gallery of Portraits, 2 vols. 10. Noyan. Are Pitt's Works, 3 vols.—Tudor's Rajastan, 2 vols. imp. 4to.—Hollinshead's Chronicles, 6 vols.—Britton's Cathedrals, 4 vols. 17. vola.—Encyclopædia Metropolitana, 2 vols.—Penny's Works, 11 vols.—Philosophical Transactions, 1688 to 1860—Literary Remains of Edward VI., 2 vols.—Bosworth's Club—Punch, 20 vols.—Inchbald's British Theatre, 4 vols.—Dodsley's Old Plays, 15 vols.—Manning's Plays, 4 vols.—Bell's Theatre, 16 vols.—Large paper—Walpole's Royal and Noble British Theatre, 16 vols.—Pope's Works and Homer, 20 vols. russia—Johnson's Works and Life, 16 vols. russia—Annual Register, 107 vols. half russia—Quarterly Review, 127 vols.—Bentley's Birds, 3 vols. large paper, and Quadrupeds—Chalmers's Biographical Dictionary, 39 vols.—Lodge's Portraits, 15 vols.—Almon's Remembrancer, 14 vols.—Freemason's Quarterly Review and Magazine, 12 vols.—Works relating to the Topography of London—Walsh Books, Framed Prints, Portraits, Music, &c. To be viewed, and Catalogues had.

Collection of Books, Music, and Engraved Portraits from the Library of THOMAS MOORE, the Poet.

MESSRS. PUTTICK & SIMPSON WILL SELL BY AUCTION, at their House, 47, Leicester-square, W.C. on **MONDAY, April 20,** and **Two Following Days, a COLLECTION OF BOOKS, MUSIC, AND ENGRAVED PORTRAITS,** from the Library of the Poet, THOMAS MOORE, Esq., including many Presentation Copies, with Autograph Inscriptions, and a variety of interesting items connected with the Poet and his Wife "Betsey" (formerly Miss Dyke of the Irish Stage)—to which are added other Collections, including: Hecate's Works, 6 vols.—Raine's North Durham—Hutchinson's Durham, 3 vols.—Richardson's Monastic Ruins of Yorkshire, 3 vols.—Brad's Newcastle, 3 vols.—Gibson's Monastery of Yorkmouth, 2 vols.—Stoddard's Works relating to the Topography—Caricatures by Gillray, Cruikshank, and others—Boccaccio's Decamerone, 5 vols.—Walton and Cotton's Angler, and Lives, 3 vols.—Walpole's Anecdotes of Painting, 10 vols.—Italy, and Poems, 5 vols.—Presentation copies—Inchbald's British Theatre, 4 vols.—Ottley's History of Engraving, 3 vols.—Mimale Parisienne, 6 vols. of Costume, Presentation from Lord Byron to Moore's Poems, with Autograph of Sir Francis Chantrey—Byron's Poems, first edition, with MS. Notes by T. Moore—Antologia Hispanica, a "Present from Tom to Betsey"—Engraved Portraits, after Sir Joshua Reynolds, Sir E. B. Wallis, &c. Catalogues on receipt of four stamps.

Ancient Deeds and Charters, collected by the late JOHN CAMDEN HOTTEN.

MESSRS. PUTTICK & SIMPSON WILL SELL BY AUCTION, at their House, 47, Leicester-square, W.C. on **THURSDAY, April 25,** and **Two Following Days, a COLLECTION OF ANCIENT DEEDS AND CHARTERS,** formed by the late JOHN CAMDEN HOTTEN, of Ficedilly, relating to numerous English Families in every County in England and Wales, from circa A.D. 1100 to A.D. 1800, many being of the greatest importance and interest. Catalogues on receipt of two stamps.

Autograph Letters and Manuscripts, including the Collection of the late JOHN CAMDEN HOTTEN.

MESSRS. PUTTICK & SIMPSON WILL SELL BY AUCTION, at their House, 47, Leicester-square, W.C. on **FRIDAY, April 26,** and **Two Following Days, a COLLECTION OF AUTOGRAPH LETTERS AND MANUSCRIPTS,** including the Collection of the late JOHN CAMDEN HOTTEN, of Ficedilly; comprising numerous and interesting Letters of Eminent Personages, and of considerable importance and rarity; also Yellom and other Documents relating to various English Families, Estates, &c. Catalogues on receipt of two stamps.

Collection of Miscellaneous Books.

MESSRS. PUTTICK & SIMPSON WILL SELL BY AUCTION, at their House, 47, Leicester-square, W.C. on **MONDAY, April 27,** and **Two Following Days, MISCELLANEOUS BOOKS,** comprising Works on Natural History, Botany, and Medicine—Transactions of the Zoological and Linnean Societies—History—Biography—Classics—Engineering—Architecture—Science—science and curious Books—Poetry—the Drama, &c. Catalogues are preparing.

Musical Instruments, also a Collection of Ancient and Modern Music.

MESSRS. PUTTICK & SIMPSON WILL SELL BY AUCTION, at their House, 47, Leicester-square, W.C. on **THURSDAY, April 25,** an **ASSEMBLAGE OF MUSICAL INSTRUMENTS,** including: Flutes, Clarinets, Bassoons, Harps, Violins, Violoncellos, Brass and Wood Wind Instruments, &c.; also a COLLECTION OF ANCIENT AND MODERN MUSIC, comprising Operas and Oratorios, in Scores and Parts—Instrumental and Vocal Concerted Music—Theoretical Treatises, &c. Catalogues are preparing.

Cellar of Choice Wines.

MESSRS. PUTTICK & SIMPSON WILL SELL BY AUCTION, at their House, 47, Leicester-square, W.C. on **FRIDAY, May 1,** at 10 minutes past 1 o'clock precisely, a CELLAR OF CHOICE WINES, including numerous fine Sherries, by Misa, Domecq, Garvey, and others—Port of esteemed Vintages, by Eminent Shippers—Chateau Light Wines, Sparkling Champagne, Hook and Moselle, of known growth, &c. Catalogues are preparing.

Collection of Engravings, also a few Water-Colour Drawings and Paintings.

MESSRS. PUTTICK & SIMPSON WILL SELL BY AUCTION, at their House, 47, Leicester-square, W.C. on **TUESDAY, May 5,** a COLLECTION OF ENGRAVINGS, including: Prints by Old Masters, Messtint and other Portraits, English Topography, &c.; a few WATER-COLOUR DRAWINGS, and several PAINTINGS, chiefly by Modern Artists. Catalogues are preparing.

The Collection of Porcelain and Pottery, the Property of Mr. WILLIAM EDKINS, removed from his residence, Queen-square, Bristol.

MESSRS.

SOTHEY, WILKINSON & HODGE WILL SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C. on **TUESDAY, May 4,** at 1 o'clock precisely, the celebrated COLLECTION OF ENGLISH PORCELAIN AND POTTERY, formed by Mr. WILLIAM EDKINS, of Bristol; comprising the best known examples of English Pottery, viz. Plymouth Pottery, and the related and transfer-printed Ware of annual factory, Chelsea, Chelsea-Derby, Derby, Bow, and all the famous English manufactures. The Bristol Collection contains a Vase of the finest paste and decoration, bearing numerous important Figures, a number of exquisite Flower Plates, and examples in the most perfect state of the celebrated Burke-Smith and Champion-Burke Tea Services. The Bristol Enchased Glass, Delft, and Pottery are of unusual interest and variety. May be viewed Saturday and Monday prior, and Illustrated Catalogues had; if by post, on receipt of twelve stamps.

Collection of Engravings, formerly the Property of a late well-known Member of Parliament.

MESSRS.

SOTHEY, WILKINSON & HODGE WILL SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C. on **FRIDAY, April 24,** at 1 o'clock precisely, a COLLECTION OF ENGRAVINGS, formerly the Property of a late well-known Member of Parliament; comprising Works by the Old Masters, Aldegrever, Hollar, L. van Leyden, Martin Schongauer, Vandyke—Portraits in Early States, &c.—a few Drawings by Berghem, Martin, and others—Engravings by Masters of the English School, after Goussier, Ang. Kaufman, J. Hall, Romney, Sharp, Wollett, Wright of Derby, and others, mostly subscribers' impressions, with full margins—Miscellaneous Engravings. May be viewed two days prior, and Catalogues had; if by post, on receipt of two stamps.

Valuable Collection of Engravings of the late THOMAS PEMBERTON, Esq., of Heathfield Hall, near Birmingham.

MESSRS.

SOTHEY, WILKINSON & HODGE WILL SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C. on **SATURDAY, April 25,** at 1 o'clock precisely, the valuable COLLECTION OF ENGRAVINGS of the late THOMAS PEMBERTON, Esq., of Heathfield Hall, near Birmingham, comprising the Works of Sir Joshua Reynolds, Wollett, and Sir Robert Strange, including Proofs of their respective leading productions—Prints framed and glazed, comprising the Madonna di S. Sisto, after Raffaele, by Muller, proof—the Aurora, after Guido, by R. Morghen, proof—the Reading Magdalen, by Longhi, proof—and many other beautiful subjects by the best Engravers, mostly in choice proof state. May be viewed two days prior, and Catalogues had; if by post, on receipt of two stamps.

Small but interesting Collection of English Pottery and Porcelain, formed by Mr. EMERSON NORMAN, of Grafton House, Norwich.

MESSRS.

SOTHEY, WILKINSON & HODGE WILL SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C. on **TUESDAY, April 23,** at 1 o'clock precisely, a small but interesting COLLECTION OF ENGLISH POTTERY AND PORCELAIN, formed by Mr. EMERSON NORMAN, of Grafton House, Norwich, consisting of some Early Staffordshire Figures and Vases, a large Leeds-ware Fountain—a very fine group modelled by Bacon—Lambeth Delft and Fulham Stoneware—Bow China Plates, Mugs, and Pipes—examples of the Plymouth and Bristol Manufactures, and a few specimens of Bristol Glass—Derby and Chelsea Figures, Vases, and portions of Services—a selection of Worcester China, among which are some fine Blue-and-Gold Cups and Saucers painted with flowers, teapots, Jugs, and portions of Tea Sets—a few specimens of Transfer-Printed Ware, mostly bearing marks of the factory—New Hall, Swans, Finton, Nantgarw, Rockingham, and other English Manufactures—A Collection of Silver Articles, viz. Antique Spoons and Forks of the Seventeenth Century—Drinking Cups and Salt-Cellars of the time of Queen Anne—Rat-tail Spoons—Apostle Spoons—Bisopical and Poetic Rings, &c. May be viewed two days prior, and Catalogues had; if by post, on receipt of two stamps.

Libraries of the Rev. CANON BENSON, RANNISTER SLY, Esq., of New Cross, JOHN P. TINNEY, Esq., of Salisbury, &c.

MESSRS.

SOTHEY, WILKINSON & HODGE WILL SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C. on **WEDNESDAY, April 24,** at 1 o'clock precisely, the REMAINING PORTION OF THE LIBRARY of the Rev. CANON BENSON, of Worcester, formerly Master of the Temple; the LIBRARY of the Rev. RANNISTER SLY, Esq., of New Cross; of JOHN P. TINNEY, Esq., of Salisbury, &c. including Standard Works in all classes of Literature, English and Foreign. May be viewed two days prior, and Catalogues had; if by post, on receipt of four stamps.

Collection of Sevens, Dresden, and other Decorative China, the Property of JACOB BRETT, Esq., removed from his residence in Paris.

MESSRS.

SOTHEY, WILKINSON & HODGE WILL SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C. on **THURSDAY, April 25,** at 1 o'clock precisely, a COLLECTION OF SEVENS, DRESDEN, and other DECORATIVE CHINA, the property of JACOB BRETT, Esq., removed from his residence in Paris (in consequence of the premises being required for a new street to the Opera), consisting of some very choice Decorative Porcelain, in the Shapes of: Jardinières, Coffee, Tea, and Dessert Services, of Turquoise, Rose Dubarry, Bleu de Roi, and other tints, Painted with Subjects after Watteau, Fleurs, Figures, and Portraits of Louis XV. and XVI.—a pair of richly gilded Brackets, in the Shape of a Vase, de la Courtille, Nast, and other figures—a pair of lofty Vases, 40 in. high, &c.—French Fayence—Ormolu Clock, from the Palace of St. Cloud, surrounded by a Statuette of Urania—a splendid set of Nine Mugs—chased and gilt—an elegant set of Marqueterie Cabinet of the same, decorated with Panels of Sevres China—Marble and Bronze Groups and Figures—Miniature Drawings by Le Brun and Van Blaeu. May be viewed two days prior, and Catalogues had; if by post, on receipt of two stamps.

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country, in spite of all restrictions. Here was a body of persons, then, that would not be stamped out and could not be ignored, and might be useful; and that chapter—not yet closed—in British history was opened which was to relate the efforts of statesmen to reconcile the irreconcilable, to govern a country justly by fraudulent pretences, and venal arts.

In the midst of this transitional state of Irish affairs, Mr. Froude concluded his first volume. "The Protestant Revolt" from the newly conceived policy forms the subject of the second. The English in Ireland, he writes, "were an army of occupation amidst a spoiled nation," and we now learn by what gradual stages this army passed from enthusiastic loyalty to open insurrection; and the extraordinary tale is once more unfolded, through all its strange and manifold evolutions, of how a comparatively insignificant fraction of a nation aspired to, and almost obtained, complete national independence, dragging with them in sympathy the vast mass of their fellow-subjects, over whom they dominated, and whom, for the most part, they detested with a fervour of detestation which has seldom been surpassed.

To this part of his task Mr. Froude has devoted himself with eminent success. Often as the melancholy story of Ireland's efforts after Home Rule in the last century has been told, never has it been related in a more interesting and brilliant manner. Nor do we detect in the instalment of the work now immediately under review the same spirit of uncompromising hostility to everything Irish, as Irish, which, in our opinion, disfigured the last one, and against which we hastened at the time to record our protest. True, Mr. Froude has, as usual, but little sympathy with the Catholic Celts; but, on the other hand, he is equally unsparing in his denunciations of their English oppressors; and this time not solely for their ill-judged leniency in suffering the Irish to exist, but sometimes even, as in his condemnations of the Irish Church and Absentee Landlords, from motives absolutely the reverse. Thus in an indignant vein he denounces the theory—which elsewhere he seemed to support—that the incurable instability of the Irish character, not English misgovernment, was responsible for the greater part of that country's miseries, as "identical with the defence presented long ago by Adam's eldest son, and, as in that first instance, a cynical pretext to cover deliberate wickedness." He proceeds:—

"If Ireland had fallen into sloth, England had first annihilated the most flourishing branch of her industry. She had left her the linen trade, and boasted of having given her exceptional advantages in the prosecution of it, but she was repenting of her magnanimity, invading the compact, and, by side measures, stealing it from her in favour of her own people. She had cut Ireland off from the sea by her navigation laws, and had forced her into a contraband trade, which enlisted half her population in organized resistance to the law. Even her wretched agriculture had been discouraged, lest an increasing breadth of corn in Cork and Tipperary should lower the value of English land. Her salt meat and butter were laid under an embargo when England went to war, that the English fleets and armies might be victualled cheaply at the expense of Irish farmers. If the high persons at the head of the great British Empire had deliberately considered by what means they could compel Ireland to remain the scandal of their rule, they could have chosen no measures better suited to their end than

those which they had pursued unrelentingly through three quarters of a century."

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Mr. Froude describes the proceedings of the Irish Parliament both before and after '82 not unfairly, for the utmost ridicule could not render the greater part of their proceedings more shameful and pitiful in fact and appearance than we have long since recognized them as being. If he treats some of the principal actors, such as Henry Flood and Hely Hutchinson, more harshly than we could have wished, it is not, it must be confessed, without grave cause, and we fully concur in his opinion that Grattan was much more of an orator than a statesman. On the whole, the second volume by no means deepens the impression which we

had formed from the first, that we were about to have a wholly partial history, and Mr. Froude's arguments are very much more likely to command lasting attention from the fact. In our next article we shall discuss the contents of the third volume.

Facta Non Verba. By the Author of 'Contrasts.' (Isbister & Co.)

This is a work of the same kind as 'Contrasts,' and by the same author. It professes to be "a comparison between the good works performed by the ladies in Roman Catholic Convents in England and the unfettered efforts of their Protestant sisters," but it is, in effect, a careful account of the labours of eleven ladies, Miss Rye, Miss Macpherson, Miss Merryweather, Miss Chandler, Miss Gilbert, Mrs. Hilton, Miss Carpenter, Miss Cooper, Miss Robinson, Miss Whately, and Miss Harris—the last, by the way, is hardly, we suspect, rightly described as a Protestant—the names of most of whom are sufficiently well known in a general way, although regarding the exact nature and success of their work there is, we imagine, little detailed information in a generally accessible form. This want our author supplies. He writes in each case not from hearsay, or from official or semi-official "Annual Reports," but from what he has actually seen for himself; and his accounts have all that minuteness which gave charm and interest to 'Contrasts.' In each case he is at home in his facts, and master of his details, and he tells his story in a simple, straightforward style, with a studied abstinence from any attempt at colour.

If the volume does nothing else, it, at any rate, gives us a new notion of how much there is for women to do, and how much a woman can do if she is in earnest about her work. Miss Rye, for instance, commenced her labours some years ago with a capital of 750*l.* In spite of this small beginning, she has assisted to emigrate 178 governesses, and has found situations for them in the colonies; she has sent out to good places in Australia and New Zealand no less than 1,500 female servants; and she has herself taken to Canada, and placed in respectable families, where they are carefully brought up and kindly tended, 1,200 gutter children, nine-tenths of them girls, who, but for their benefactress's efforts, were condemned inevitably to a life of the worst degradation.—

"Without the slightest wish" (says our author) "to interfere in the vexed questions respecting the political rights of women, and the advantages or disadvantages to be derived from their taking an active part in the administration of public affairs, I maintain that the value of their personal services in philanthropic movements is greatly underrated by the community at large. In works of this description women certainly show as much ability as men, and in carrying out any scheme which they have, after mature deliberation, determined on, they generally show a far greater amount of perseverance, courage, and energy."

Not less remarkable than the emigration mission of Miss Rye, although not so well known by name, is that of Miss Macpherson, by whom 1,800 "East-end Arabs" have been taken across the Atlantic and placed in Canadian farms. "It will thus be seen that no fewer than 3,000 children have been taken by these noble-minded women from the gutters

and back-slums of London and placed in comfortable and respectable homes in the new country." Miss Chandler, again, to whom the Hospital for Paralysis and Epilepsy in Queen's Square owes its existence, was some years ago struck by the fact that, although there were charities in London for the relief of almost every class of human affliction, yet the sufferings of the paralyzed had been most strangely overlooked; and so resolved, in her own words, that, "God helping her, she would devote her life to endeavouring to supply this great want." She commenced on a small and humble scale, indeed, by taking under her own personal charge a poor paralyzed carpenter. So she worked her way, until at last,—

"Not only has she established a hospital which, if not without parallel in the world, has certainly, from the peculiar diseases it receives, no superior, but she has also established and organized a Convalescent Hospital, now doing an immense amount of good. She has, moreover, collected funds to establish forty-eight annuities for incurable paralytics and epileptics, and money is now, happily in her case, flowing in with such liberality as to give hopes that the number of annuities will soon be vastly increased."

The wards in Queen's Square—a description of them is given on pp. 119–21—must be well worth seeing, and our author's account of them makes the portion of the book devoted to Miss Chandler most interesting.

A chapter is given to the history of Miss Gilbert's blind school and industrial institute, in which we learn how that admirable lady, herself blind, and so *haud ignara mali*, began her school in a cellar in the New Turnstile, Holborn, rented at eighteen-pence a week. She has now collected nearly one thousand blind people, who, by her means, are able from their own labour to supply themselves with the necessaries of life; and her working expenses, even with the most scrupulous economy, exceed 8,000*l.* a year. There is, also, a chapter devoted to Mrs. Hilton's *crèche* in Ratcliffe; another to the costermongers' club and institute of Miss Adeline Cooper; and another—peculiarly vivid—to Miss Whately's Mohammedan schools at Cairo. "It may be said," apologizes the writer, "that there are many others who would have furnished me with good types of the philanthropic Englishwoman, quite equal in the magnitude of their labours to those I have mentioned," but "those whom I wish to take as my types are those who have had to fight their way up against difficulties, frequently themselves in restricted circumstances, and not those whose position and wealth render philanthropic efforts less onerous."

Such is the matter of 'Facta Non Verba.' But apart from its matter, it has, as had 'Contrasts,' a distinct moral. In the earlier work it was argued that, if our charities were not jobbed and mismanaged, a sum of 500,000*l.* a year, or thereabouts, could be saved the metropolitan ratepayers, or that, in other words, 500,000*l.* a year was annually wasted and jobbed away in the management of our endowed and unendowed metropolitan charities. In 'Facta Non Verba' we are invited to the conclusion that English Protestant ladies can, if they please, do actually better work than is done by Catholic or semi-Catholic organizations with conventual rules, peculiar dress, and so forth. It seems that a writer in the *Dublin Review* recently took upon himself to cry down the charitable labours of English Protestant ladies,

and, on the principle that "a corrupt tree cannot possibly bring forth good fruit," to assert in a round general way the distinct superiority of Catholic over Protestant charitable institutions. Now there is hardly a text but can be matched by another, and it occurred to the author of 'Contrasts' that "by their fruits ye shall know them" was a good answer to the polemic of the *Dublin Review*. Bluntly and plainly he puts his case thus:—"Admirable as may be the zeal of the Roman Catholic nuns, would it be possible to find, in Europe, two whose labours have been more successful in the cause of destitute children than the two ladies I have mentioned, Miss Rye and Miss Annie Macpherson?" The whole thing is, he suggests, a simple rule-of-three sum. If Miss Rye and Miss Macpherson have between them saved three thousand children from sin and degradation, how many children ought to be saved by the united labours of fifty ladies gathered together in a convent? And then, when the sum is worked out, comes the further question, where is the convent that has done even a tithe of this? "Having given," he says in conclusion, "these slight sketches of the wonderful energy exhibited by a few Protestant ladies in the furtherance of good works, let me now cast a short glance over the aggregate of their labours; and I submit that the most devoted admirer of conventual life must perceive that no convent, since the first establishment of these institutions, has ever performed a greater amount of labour." Everywhere his appeal is to facts, and to facts alone. He is a strong Protestant evidently, but to Roman Catholicism as a faith he expresses no hostility. He is simply concerned to show that, as a practical working matter, the conventual system is a mistake. "Another point," says he, "on which the Roman Catholic Priesthood claim great superiority over our Protestant institutions is in the care and instruction of poor children. *The more I investigated this point, the more it appeared that the direct contrary was the case.*" In short, broadly stated, the argument of the book is, that the Roman Catholic conventual system is, in reality, both cumbrous and expensive, and that one half the good which might be effected by its inmates is lost by their seclusion and their attention to the mechanical routine of convent duties; while, on the other hand, "our Protestant sisters are as energetic and successful in the performance of good works as the inmates of Catholic Convents, and that, too, without priestly control or direction, monastic buildings, ecclesiastical mediæval millinery, or the degradation of the confessional." "Had those ladies," asks our author, "the brief sketch of whose lives and labours I have given, been the inmates of a convent, no matter how well organized, and under a set of rules drawn up by even the most liberal-minded priests, could the result of their labours have been greater, or have conferred more honour on the country of which they are natives, or the religion which they profess?" The reader will not find it difficult to give the answer. Indeed, in our opinion, the writer proves his case ten times over. But apart altogether from the especial thesis which it is written to establish, 'Facta Non Verba' will be found full of interest. It is a simply-told tale of good works, done by devoted and noble Eng-

lishwomen, and if it only serve to call attention to undertakings that deserve more support than seems to be given them, it will not have been written in vain. Whoever the author is, he has written a remarkable book, and one which young ladies who find time hang heavy on their hands will do well to ponder. We could only wish that, instead of the antithetical title, 'Facta Non Verba,' it had been called "What a Woman can do."

The Black Book of the Admiralty. With an Appendix. Edited by Sir Travers Twiss, Q.C. 2 vols. (Published under the direction of the Master of the Rolls.)

COULD the secret history of libraries be made known, there is reason to suspect that a good many literary reputations of former times would be tarnished. The man of letters, in not a few cases, would, we fear, be found to deserve the designation of "a man of three letters," in respect of books and manuscripts which fell in his way. The 'Black Book of the Admiralty,' for instance, is missing, and the reproach of its disappearance seems to fall upon the end of the last or the beginning of the present century. So far as the public, or ordinary readers of such works, are concerned, Sir T. Twiss has made more than compensation for the loss of the original MS. by an edition which, under the title of 'The Black Book of the Admiralty,' contains a great deal more than that title might lead them to expect, and throws light on subjects of more general interest than the history of maritime law.

The 'Black Book of the Admiralty' is—or was, if the original no longer anywhere exists—a collection of early ordinances for the government of the Admiral and the fleet, rules of maritime law, and other documents, which appear to have been transcribed by successive registrars of the Court of Admiralty, mainly for the use of the judges of that Court. Its containing documents relating to subjects belonging to the province, not of the High Admiral, but of the High Constable and the Earl Marshal, is explained by Sir T. Twiss from the fact that Thomas Howard, eighth Duke of Norfolk, was at the same time High Admiral and Earl Marshal; and, moreover, that there was in those days an intimate connexion between the Court of the High Admiral and that of the Earl Marshal, the same advocates practising in both courts. Why the book was called 'The Black Book of the Admiralty' is, perhaps, to be explained by the suggestion of Mr. Luders, that it may have been so named from its holding a station among the Admiralty Records corresponding to that of the Black Book of the Exchequer in the records of that court. Analogous names of mediæval records will occur to the reader, e.g., the Red Book of the Exchequer, and the 'Liber Albus' which Mr. Riley has edited.

The 'Black Book of the Admiralty' appears to have been written in the fifteenth century; but the ordinances, rules, and documents transcribed in it were for the most part of much greater antiquity. It seems to have supplied no information as to the sources from which its first three and most important divisions, lettered A, B, C respectively, were derived, or under what authority they were issued or compiled. There are, however, expressions to be found in the first two divisions

which warrant the inference that they contain ordinances issued by the King and his Council, before whom competent persons from the seaports were from time to time summoned to give advice upon maritime affairs; and the earliest extant minutes of the proceedings of the King's Council relate to matters connected with the navy in 1337, being the year immediately preceding that in which Sir T. Twiss gives reason for believing that the ordinances in Parts A and B were issued.

The most important division of the Black Book is the one already referred to as lettered C. The great writer on maritime law, M. Pardessus, is of opinion that this part is of the year 1338, and contains the results of the consultation of the king's council with the judges in that year, of which a record is preserved in the famous Latin Roll of 12 Edw. III., *De Superioritate Maris*. Many of the rules in this division are of much higher antiquity than that year, but Sir T. Twiss urges arguments which, together with one which we will add, seem to establish the conclusion that Part C was not compiled in its present form so early as 1338:—

"The thirty-ninth article implies an existing prohibition to export grain to any ports beyond the sea, with the exception of Bayonne, Bordeaux, Brest, and Calais; but there was no reasonable ground for granting to the two latter ports, at so early a period as 1338, equal privileges with those enjoyed by Bayonne and Bordeaux, for Brest could only be regarded as under the British Crown, after that John, Count of Mountfort, had come over to England and done homage for the Duchy of Brittany to Edward the Third in 1341, whilst Calais did not become a possession of the British Crown until its surrender in 1347."

An interesting piece of internal evidence on the point has escaped the notice of Sir T. Twiss. The ravages of the Black Death began in 1348, and in that and the following year more than a third of the population is generally supposed to have perished. The consequent enormous rise of wages led to the famous Ordinance of 1349, called "the Statute of Labourers," followed by the enactment, in 1350, of "a Statute of Labourers," which recites that "whereas late against the malice of servants, which were idle, and not willing to serve after the pestilence, without taking excessive wages (*sanz trop outrageuses lowers prendre*), it was ordained, &c." Cap. iii. of this statute orders "That carpenters, masons, &c., shall not take by the day for their work, but in manner as they were wont." Now Article 31 of Part C of 'The Black Book of the Admiralty' orders—"Item, let inquiry be made about all manner of ship carpenters who take excessive wages (*qui prennent outrageux salaires*, or, according to another reading, *outrageuses saleries*). On the word *outrageux* Sir T. Twiss only observes—"Oultrageux is the form of this word in Froissart, but it is used by him in the sense of courageous." It is, however, obviously the same word, and used for the same reason, as the word *outrageuses* in the Statute of Labourers, and simply applies to ship carpenters the same regulation which the statute applies to house carpenters. This seems decisive that M. Pardessus was wrong in assigning Part C to the year 1338. On the other hand, the conclusion that Sir T. Twiss is right in suggesting the year 1360 derives some confirmation from

another statute, respecting the wages of carpenters, &c., passed in that year.

As already said, Part C contains rules which claim a much higher antiquity than either of the dates just referred to. It recites ordinances of Henry I., Richard I., John, and Edward I.; and it contains also the famous "Rolls," or "Laws of Oleron," or "Judgments of the Sea," the compilation of which, on the authority of the Roll of 12 Edw. III., *De Superioritate Maris*, Selden and other celebrated writers have attributed to Richard I. The "Laws of Oleron" have, in fact, been accepted as a common maritime law by all the maritime states of Europe, and combining that fact with the statements in the Roll of the 12 Edw. III., Selden argued that the Kings of England from early times had promulgated laws for the government of seafaring men in the Channel, which all nations had recognized. It is, however, now established that Richard I. could not have visited the Isle of Oleron on his return from the Holy Land; and M. Pardessus further maintains that the so-called Laws of Oleron were rules of maritime law in no wise peculiarly connected with, or collected from, the island of Oleron, but generally known and followed throughout Aquitaine (of which Oleron was a dependency) Brittany, Normandy, the west coast of France, England, and Spain. The two questions are, of course, distinct—Whether any such laws were, in fact, collected by order of Richard I. ? and Whether the laws in question had any peculiar connexion with Oleron, as rules of maritime law established there? The evidence, however, relating to the two questions is not unconnected. The memorandum on the Roll of 12 Edward III. surely counts for something in support of the view that the laws referred to were adopted by Richard the First. That Richard did issue ordinances respecting maritime affairs is certain from the regulations which he published at Chinon in 1190 for the government of his fleet, then about to sail from Oleron for the Holy Land, and from his ordinances at Messina of the same year; among these being rules respecting the property of shipwrecked persons and persons dying on board ship, which, although not contained in the laws of Oleron, are in unison with their equitable spirit. Then we learn that William de Fortz, of Oleron, was one of the four justiciaries to whom Richard at Chinon entrusted the government of his fleet, a circumstance which lends some probability to the tradition that the King subsequently promulgated maritime laws derived from Oleron. The laws which are the subject of the controversy are associated with the name of Oleron in every ancient version of them, and in every public document which alludes to them; while there is not a tittle of evidence connecting them with any other place. The 'Contumier of the Commune of Oleron' (published in Vol. ii. of the present edition of the Black Book) shows that there was in the fourteenth century a court which not only administered the law maritime, but also was resorted to by the seafaring people of other countries; and this tribunal may well have been the successor of an earlier one, such as that of which the laws of Oleron appear to have originally been judgments. Documents of the twelfth century, it may be added, refer to the island of Oleron in a manner warranting the supposition that its port was

in that age much frequented by foreign shipping. A point, too, which may be noticed, though Sir T. Twiss does not mention it, is that the curious punishment of being thrice plunged in the sea, with which the Coutumier of the Commune of Oleron visits Jews who evade the payment of toll, is among the minor punishments in the ordinances issued by Richard the First both at Chinon and Messina for the government of the fleet, of which William de Fortz, of Oleron, was one of the justiciaries and commanders (see Hoveden's account). On the whole, there seems probable reason for connecting the laws or judgments in question with Oleron as rules of maritime law administered there; and the tradition that they were adopted and sanctioned by Richard the First seems also not devoid of probability, though it has been scouted by a great English historian as an idle story.

The remaining divisions of the Black Book deserve attention, but we must pass from them to glance at Volume ii. of the present edition, in form only an Appendix, but really containing matter of the highest interest, though its chief interest is not in connexion with the Black Book. The most important contents of Volume ii. are 'The Domesday of Ipswich' and 'The Coutumier of the Commune of Oleron.' The reader may be puzzled at first to understand the relation of the institutions of Ipswich, or even of the Commune of Oleron, to 'The Black Book of the Admiralty,' but Sir T. Twiss explains it as follows:—

"The Domesdays of the English maritime boroughs disclose to us the existence of borough courts in England at a very early period, administering a customary Law of the Sea to passing mariners, and 'The Domesday of Ipswich' helps to carry back our knowledge of this practice to a period almost contemporaneous with the reign of Richard I. There is unimpeachable evidence that before the Admiral's jurisdiction was established in England, and the decision of questions of contract and tort on the high seas was assigned to the Admiral's Court, there were courts in England whose province it was to administer a common Law Marine to foreign equally as to British merchants and mariners. The 'Coutumier of the Commune of Oleron' enlarges our knowledge of the subject."

But the chief value of the two customs referred to, lies not in their relation to the history of maritime law, but in the light they throw on the early institutions of English and French towns, and the legal rights of their inhabitants of both sexes. Many readers will feel indebted to Sir T. Twiss for Volume i., but many more, probably, will feel themselves his debtors for Volume ii. With two observations, we must conclude our notice of the two volumes. "Britanny" is sometimes so spelled in them, as, in fact, it ought always to be spelled; sometimes it is spelled "Brittany." In books of two hundred years ago, one meets in like manner with Brittain, and Brittish. We now write Bretagne, Breton, Britain, Briton, British, Britannia: why then Britanny? The other observation relates to Andrew Horn, the author of the 'Myrrour des Justices, or Speculum Justiciariorum,' to whom Sir T. Twiss refers in vol. i. p. lix., and vol. ii. p. ix. In the latter passage, speaking of the English boroughs during the Anglo-Saxon period, he says,—"The author of the 'Myrrour des Justices,' the best authority for that period of our law, is silent as to boroughs." Is the

author of the 'Myrrour' entitled to any such authority? We doubt it much.

CHINA.

Illustrations of China and its People. A Series of Two Hundred Photographs, with Letter-press descriptive of the Places and People Represented. By J. Thomson. Vol. IV. (Low & Co.)

THIS is the last instalment of Mr. Thomson's work. In the preceding volumes, we visited in his company places and people on the coast of China, from Hong-Kong to Shanghai, and from Shanghai up the Yang-tze-kiang to the western provinces of the Empire. And now, travelling northwards again, he carries us with him to Chefoo, Tientsin, Peking, and so onwards to the Nankow Pass in the Great Wall. The ground thus covered in the present volume contains many scenes which possess a peculiar interest to European readers. The magnificent marble bridge and ruined pavilions of Yuen-ming-yuen recall to our recollection the reception there given to Lord Macartney by the Emperor Keen-lung; the dismissal of Lord Amherst by that monarch's successor; the ignominious treatment accorded to Mr. Ward, the American Ambassador, in 1860; the inhuman tortures inflicted on the prisoners treacherously taken during the last war, and the destruction of the Palace buildings which followed, as an act of retribution for the gross outrages committed under a flag of truce. Again the blackened walls of the Chapel of the Sisters of Mercy at Tientsin are silent evidences of the fury of the storm which broke out so fiercely against the Roman Catholic priesthood four years ago, and which ended in the massacre of many whose only crime was that they had devoted themselves to the advancement of the welfare of the natives.

The officials also, whose portraits appear on the first two pages, are all men whose names have become well known throughout the West, through their connexion with foreign affairs in China. There is Wen Siang (No. 2), who has held the post next to Prince Kung at the Tsung-le Yamun since 1861, and who was pronounced by the late Sir F. Bruce to be the possessor of one of the ablest minds he had ever encountered; and there is Li Hung-chang (No. 3), the Viceroy of the Metropolitan Province, who is beyond compare the most powerful mandarin in the Empire, and in whose hands more than any one else's is the future of China. Mr. Thomson describes him as standing six feet high, as having an erect and noble bearing, a complexion exceedingly fair, dark penetrating eyes, and a mouth shaded by a dark brown moustache. A protégé of Tseng Kwo-fan, Li Hung-chang first came into contact with Europeans during the Tai-ping rebellion, when he acted with Colonel Gordon against the rebels. There he won distinction and rapid promotion, and when, after the massacre at Tientsin, it was found necessary to appoint as Viceroy of the Province of Pei-chih-li a man well capable of dealing with an unruly and riotous population, he was at once chosen for the post. With a keen eye to the advancement of his own power, he has lately imported into his province numbers of rifle guns to protect the fortifications of the Peiho, and has adopted

steamers and other foreign appliances, regardless alike of "Feng-shui" and the criticisms of the anti-foreign party.

Peking, as represented by Mr. Thomson, bears out to the full the descriptions given by travellers of its generally dilapidated appearance, relieved only by a few occasional remaining monuments of a bygone age of splendour, and the Great Wall, no less true to its traditional character, is portrayed to us winding its tortuous course over the most inaccessible mountain peaks, and across the most impracticable valleys and ravines. Altogether, the present volume is fully equal in interest and in execution to any of the preceding ones, and it worthily closes Mr. Thomson's truly magnificent panorama of China and its People.

SCOTTISH INDEPENDENCE.

The Scottish War of Independence, its Antecedents and Effects. By William Burns. 2 vols. (Glasgow, Maclehose.)

MR. BURNS is one of those writers who think they can never give their public too much of a thing. Their liberality does not excite a grateful feeling at any time, and in the present instance the virtue is carried to such an excessive extent as to become a vice. The Scottish War of Independence is a subject worthy of any pen; but when Caractacus and Boadicea, and other individuals of an early age, are made characters in the drama, or rather in the prologue, we think Mr. Burns puts on the stage too many superfluous characters. In short, he gives us a history of Britain rather than of a war which is an episode in the history. Or he may be said to date the beginning of the war from the invasion of Agricola (after three introductory chapters), and to record its progress down to the establishment of the Scottish volunteers, at whom Mr. Burns, quite erroneously, supposes that there is a disposition in the English press to "sneer." Mr. Burns concludes with a warm eulogy on Wallace, Bruce, and Knox; and he reminds us all that Robert Bruce "founded a dynasty which came to reign not only over Scotland, but over England also, and eventually over the British Empire." We are quite happy to live and enjoy liberty and all other good things as may be had under a dynasty so respectable; but, at the same time, we are amused to find Mr. Burns constrained to say that, "in a certain sense, Robert Bruce may be said to have been a Norman." Mr. Burns cannot assert that Bruce was not born "at Westminster, in England"; it "seems very doubtful," is as much as he can venture on asserting. At the same time, he is reluctantly brought to confess that "it cannot be disputed, that during the period from 1296 to 1306, Bruce's conduct was extremely vacillating and equivocal, and not easily to be reconciled with the tenacity of purpose exhibited by him in his after career." No doubt of it; but Englishmen no more dispute his bravery than they do that of any British hero, northern or southern. Mr. Burns is altogether mistaken in supposing that either jealousy or prejudice exists in south Britain against the memory of men who defeated our forefathers at Stirling or Bannockburn. Jeanne d'Arc is a thousand times more honoured in England than in

France. She has never been so disparaged as she has been by the Frenchman of whom France is most proud, Voltaire. We do not sneer at the Romans because Julius Caesar successfully invaded Britain; we are rather proud that he had so much difficulty in setting his foot on our shores. And though some Frenchmen have striven to make us angry with William the Conqueror, and represent him as a Frenchman who subdued England, he is as glorious in our eyes, for his soldiership and his statesmanship, as Harold and his comrades, who bore themselves like true men on the field of Senlac. After Wallace and Bruce have worn their laurels so long, why should Mr. Burns wake anew the old rancour, and say that England and Edward reaped none? Mr. Burns seems to have been stirred to his work by Prof. Seeley's book, 'The Greatest of the Plantagenets'; about the authorship of which there was as much mystification as about the Professor's other production, 'Ecce Homo.' After all, the industry, patriotism, honesty, and prejudice of Mr. Burns leave the question of Wallace and Bruce very much where it was before. How honesty and prejudice sometimes go hand in hand in the pages of this 'History of the War of Independence,' from (it might be added) the dawn of the Creation to a futurity looming in the remote distance, may be seen by one example of the way in which Mr. Burns meets difficulties. Referring to a passage in *Blackwood*, where, as a justification of Edward's attempted conquest, Scotland is described as "a neighbour so near, so turbulent, and ready to take advantage, prepared at any moment to ravage the English frontier, and thereby preventing the development of at least part of England," and as "neither wise enough nor cultivated enough to make wise provision for the development of her own resources,"—Mr. Burns gives the oracular answer, "We fancy we could find a solution, but it is scarcely worth the trouble"! He is too honest to put forth fancy for conviction, but too prejudiced not to hint that he could, if he thought it worth while, furnish a solution to satisfy all reasonable persons!

Again: English historians, modern writers, he tells us, "are accustomed to boast that their accounts of the War of Independence are taken from chronicles 'strictly contemporary,' while the Scottish chronicles were not composed until a generation or so afterwards." Mr. Burns's comment on this is thoroughly singular and amusing. He not only insists that experience has taught us "that the most dangerous and misleading of historical materials are often the writings of those who have, either themselves or by their friends, mingled in any national, political, or social struggle in which the passions and prejudices of the actors have been deeply engaged": but he is even bold enough to say that "this has become a canon of historical criticism"—in short, if we understand him rightly, that the less a witness saw, the greater the value of his testimony! and that Mr. Burns is more trustworthy in dealing with Wallace and Bruce, Stirling and Bannockburn, inasmuch as he discards contemporary evidence.

But he is unable, even by this handy process, to demolish the facts that remain, after all testimony, early and late, is sifted. The nobles of Scotland were not with Wallace, except when

he could hang those who would not join him. The bloody raids of Wallace do lay him open to the charge of being something more than a "latro publicus." We cannot believe that "Europe was startled by this victory at Stirling bridge," nor can we, for a moment, agree with Mr. Burns that Edward had no more right to put Wallace to death "than William Wallace, guardian of Scotland, would have had to compass the death of Edward by the arrow or the dagger of hired assassins." Mr. Burns must have felt himself very hard pressed when he could stoop to pick up such an argument as this. It is not a solitary example of his difficulties. On coming to the story of Bruce, he gets into such straits as to be reduced to the extremity of urging that Bruce, "in every point of view, was more a Scotsman than Edward was an Englishman." But these are not the questions under discussion. The question, as regards Wallace, fairly examined, finds this answer, that during a very brief season he withstood the King of England, who would have practically united England and Scotland; that he was brave and merciless; that he was betrayed by a Scotsman; and that a part of his sentence was, "that his bowels be taken out and burnt, even as he himself had burnt a church full of men and women." As this deed was related and boasted of (as Prof. Seeley remarks) by Blind Harry a century and a half after Wallace's death, Mr. Burns, if he acts up to his own recognized canons of historical evidence, must accept it as duly proved. As for the other assertion, that "Bruce was much more of a Scotsman than Edward Plantagenet was an Englishman," we need only reply that both were born in England. Of Edward, Mr. Burns rather flippantly says, that "Edward identified himself with his island subjects, and hence English writers are so fond of recognizing him as an Englishman." A King of England, born at Westminster, and with the blood of Queen Margaret in his veins, could hardly be recognized as anything but an Englishman.

We part from Mr. Burns with all respect and kindly feeling. If there was too much of the savage and too little of the true hero in Wallace, if Bruce had blood-guiltiness on his hands, and became a patriot rather to serve himself than the country of which he was not a native-born son, Scotland would, nevertheless, be ungrateful if she did not remember the virtues rather than the crimes of two men to whom she stands for ever indebted. Scotland has had many a son worthier than either of them, and Mr. Burns's elaborate work only confirms the truth of the assertion. His book is highly creditable to his warm-heartedness—it gives evidence of ability; but it is a failure; because the author is often too like the counsel who feels bound to save his clients though the whole world perish, and not sufficiently like the judge who knows no passion and is conscious of no bias.

BLOOMSBURY AND SOUTH KENSINGTON.

Proposed Union of the British and South Kensington Museums.—Report, &c.

SOME time ago we stated that it had been proposed to place both the British Museum and South Kensington Museum under the control of the Trustees of the former institution. A Committee of three gentlemen, whose

names we have already given, from each museum was appointed to report what arrangements could be made for carrying the project into effect. It was understood that the "policy" of the proposed transfer did not fall within the reference to the Committee; but the three representatives of the junior institution have appended to their signatures to the Report before us riders expressing, more or less strongly, their sense of the weight of the objections which have been urged against the scheme for the union of two Museums, not only distinct in their character, but founded with different intentions, under circumstances as different as they well could be, and conducted on different plans—institutions, in fact, which appeal to different classes, although, of course, there is much that is common to both. In short, this plan for the union was, we may say without hesitation, a crude proposition, the chief object of which was "economy," or the saving of money, not the public advantage in any higher sense; and we indorse the statement of Major Donnelly on this point, that the importance of the objections to this showy scheme grows on the mind the more closely we examine the evidence which is attached to the Report, and the more carefully we regard the subject from an outsider's standpoint.

Undoubtedly, there are matters of detail and arrangement which should be adjusted between the two sets of officials; but a union of the Museums would, we feel, as Mr. MacLeod states, "impede the working of the Science and Art Department, and diminish the usefulness of the South Kensington Museum." About the latter of these statements there can hardly be two opinions; and we think the public is not prepared to submit to the inevitable result, although the union might add to the *prestige* of the British Museum. On the other hand, we feel that but half the case is before the public, for the reference to the Committee was on a conclusion which may be said to have been foregone,—we say foregone advisedly, because it is most probable that the whole device has vanished with the late Government, at least with Mr. Robert Lowe, the ingenious parent of the project. As the matter stands, however, it is evident that the plan showed an entire misconception of the aims of the South Kensington Museum. Incidental advantages may arise, however, out of such a proposal having been made,—it may serve to compel the people at South Kensington to keep strictly, more strictly than has been the practice for many years, to their proper business as an educating body. We cannot fail to see that they not seldom go considerably beyond this, and aim at that narrower, if not loftier, province, that may be said to be occupied by the British Museum, which is intentionally and essentially less "popular." Major Donnelly suggests, neatly enough, that the distinct object of the Museum with which he is connected is primarily to educate the students in the schools of the Science and Art Department. Theoretically, of course, this has been always understood to be the proper limit of official action; but, in practice, the rule has been interpreted with considerable freedom.

Under the circumstances, it is hardly worth while to give in detail the memorandum of the proposals for the transfer to the

Trustees of the British Museum on which the Committee deliberated, but some idea of the matter may be conveyed in a few words. 1. It was proposed that the collections in the South Kensington Museum and its offshoot at Bethnal Green should be transferred to the Museum, "so far as can be done consistently with the provisions of Mr. Sheepshanks's Gift" and of other donations, which limit the whereabouts of the bequests to South Kensington. 2. The Education Department should be entirely separate, under officers belonging to that department; likewise (3) the Art Libraries at Kensington and Bethnal Green. 4. The Trustees should have complete authority over the officers in charge of the transferred collections. 5. That a power should be reserved to the Education Department of making requisitions upon the Trustees for the loan of articles in the transferred Museums, for the use of students in the Schools of Science and Art. We fancy this would be a very troublesome and vexatious power,—indeed, its one-sided nature is shown by the context; "but this is not to involve any similar power on the part of the Education Department with reference to articles in the British Museum proper." Of course not, in case the learned Education Department should "require" the Theseus, or the Durham Book, or some priceless original drawings. So far then as this point goes, nothing whatever would be gained by the transfer, except a power which would certainly be difficult of use, probably be vexatious, and is not now required. Clause 6 of the memorandum, however, empowers the Trustees, to transfer from the British Museum to the other Museums such objects as they may consider fit for the purpose. Clause 7 proposes to confer a power which is the converse of the preceding. Clause 8 binds the Trustees to keep up the transferred Museums, to make new purchases, "with due regard to the educational purposes for which they were formed," &c. 11. That all the other duties of the Science and Art Department, except those to be transferred with the museum, "should remain with the Education Department." 12. "That the Education Department would wish the Trustees to take the officers attached to the collections to be transferred; but that the Trustees should decide what kind of officer should be at the head of the Museums, and should decide also as to all other details of management."

The Committee examined officers of the Science and Art Department, and especially attended to three branches of the inquiry:—1. What collections should be transferred, and what retained. 2. To what extent, and in what manner, the existing buildings should be divided between the Education Department and the Trustees of the British Museum. 3. What arrangements for warming, ventilation, lighting, and protection against fire, would be most satisfactory in the buildings of the two younger museums. In the end the Committee recommended that the bequests to the South Kensington Museum, *i. e.*, the Sheepshanks, Ellison, and Dyce Gifts, should remain the property of the Education Department; that all objects in jewellery, metal-work, &c., unless given with special restrictions, and reproductions, and all objects set apart in the Circulations Division, except oil and water-colour paintings, should be transferred to the Trustees; that all collections deposited in the Bethnal

Green Museum be transferred to the Trustees, and the loans be similarly transferred, subject to the consent of the owners. This would include Sir R. Wallace's pictures. The Patent Museum to remain as now.

Into the minutiae connected with the disposition of the buildings at South Kensington, their warming, lighting, &c., we need not enter; they are cumbrous and intricate.

The entire scheme having now reached, to say the best of it, a state of suspended vitality, we need not exhaust the subject. With the objections which exist to certain details, if not to the radical principles of the transfer, it is, for the above reason, not desirable to deal. They are not unfairly stated in Major Donnelly's appendix to his signature to the Report. Those objections refer also to the Jermyn Street Museum, the Edinburgh Museum, the Dublin Museum, and those parts of the South Kensington Museum which, like them, it is not proposed to transfer to the Trustees of the British Museum. That such is not the case would seem to show that the scheme of appropriation is, at best, an ill-digested one. A complete plan for the amalgamation of all the national collections of science, art, and literature, and for placing the whole under a single responsible head, would be a very different thing from that now in question, and might be worthy of serious consideration.

NOVELS OF THE WEEK.

Bessie Gordon's Story. By Maggie Symington. (James Clarke & Co.)

Gentianella. By Mrs. Randolph. 3 vols. (Hurst & Blackett.)

Alide. By Miss Lazarus. (Philadelphia, Lippincott; London, Tribner.)

Johnny Ludlow. 3 vols. (Bentley & Son.)

La Tentation de Saint Antoine. Par Gustave Flaubert. (Paris, Charpentier & Co.; London, Dulau & Co.)

We hope that we are not blind to merit in any novel; we believe we can admire merit of many kinds;—not only the merit of character drawn as in 'Middlemarch,' but the merit of the novel of passion such as 'L'Affaire Clémenceau'; of the novel of clever sensational plot such as 'No Name' or 'La Tontine Infernale'; or of novels such as Mr. Yates's worst, the vulgarity of which does not blind us to their dramatic power. Defend us, however, from novels with no merit of any kind, of which 'Bessie Gordon's Story' is a specimen. We cannot conceive its pleasing any one, unless it be possibly some "Good Templar," who may be conciliated by the death of an infant of one year from a dose of raw brandy administered by its father.

'Gentianella' is a novel with a great deal of yachting in it, which, although written in leading-article-English instead of in the language which modern English ladies and gentlemen really talk, is up to the circulating library average, and will be read. 'Alide,' also, may be recommended. It is by Miss Lazarus, the American poetess, and is a pretty sketch of the Frederika episode of Goethe's life.

If the *Argosy* be not stored exactly with the gold and pearls of literature, it is evident that she is occasionally laden with stuffs of a marketable kind. The series of tales

reprinted under the name of 'Johnny Ludlow' is not without merit. Johnny is an observant schoolboy, with a gift of reading characters by physiognomy, whose healthy country life down in Worcestershire affords him opportunities of exercising his faculty upon a number of oddities in different walks of life, and his descriptive powers upon not a few domestic tragedies. His stories are not of equal merit. In some instances, as in that of Lease the pointsman, who fairly dies of a broken heart in consequence of a fatal railway accident arising from a breach of his duty, which is really due to over-work and exhaustion, our author attains to genuine pathos; in others, as that of the Mop or Statute Fair and what came of it, a considerable sense of humour is displayed; while certain of the school stories, such as the death of a boy from a wilful kick at football, and the disagreeable narrative of the detection of a thief among the scholars, are unpleasantly sensational; and some of the episodes of rustic life are marred by a taint of claptrap. In this latter class we must place the melancholy tale of one George Reed, a virtuous working-man, who was sent to prison for a month by a wicked magistrate for hoeing a few turnips in his garden on a Sunday. A very impossible sort of lay figure is Major Parrifer, who typifies the village tyrant on this occasion. There are also other anecdotes embodying a moral directed against different social evils, the over-working of "financiers" clerks, the dishonesty of would-be millionaires, the hardships undergone by artisans on strike, &c., of all of which we may say that, though the lights and shades are drawn a little coarsely, there is a great deal of honest purpose and a substratum of truth in fact underlying them. The stories, although essentially distinct, are threaded together by the presence in each of them of the narrator and his immediate connexions,—a passionate, bull-headed squire, with good points in him of an old-fashioned sort,—a tender-hearted lady, his wife and Johnny's mother,—and Tod, the half-brother of the latter, a gallant and impetuous youth, who is perpetually rushing into frightful though generous mistakes, and being relieved from the difficulties into which his head or heart has betrayed him by the superior astuteness of the modest Johnny. Both lads are pleasant portraits, and go far to relieve the sombreness which, from the choice of subjects, pervades many of the stories. On the whole, the author shows vigour in description, and a certain strong grasp of such traits of humanity as strike her, but fails somewhat in delicacy of handling, makes her dialogue too rough and vernacular to be altogether suitable to the supposed narrators, and occasionally lapses into verbal or grammatical mistakes. The book, however, is readable, and certainly contains an amount of matter which places it in most favourable contrast to the ordinary three-volume novel.

M. Flaubert cannot forget that he was bred a surgeon. By turns painter, poet, dramatist, traveller, he remains true to his early pursuits, carries with him everywhere the scalpel, and will not quit a subject until he has investigated each detail and laid bare every fibre. In 'Madame Bovary,' his first work of importance, and, in respect to style, his masterpiece, his occupation was wholly analytical, and was

such as the surgeon only would undertake, since it consisted in tracing the progress and symptoms of disease. In 'Salammbô,' subsequently, and again in 'La Tentation de Saint Antoine,' the task of the anatomist is subordinated to that of the lecturer, and the revelations that the author affords come as illustrations to the information he supplies. Like 'Salammbô,' 'La Tentation de Saint Antoine' is overlaid with erudition. Much of this is new and striking, and all is presented with remarkable power and breadth. It fatigues, however, in the end, and leaves upon the mind a feeling of depression like that produced by continuous sight-seeing. For the rest, the book is that of a surgeon in the absolute realism of its details—it is that of a Frenchman, in the hardihood and familiarity with which it treats all things men are supposed to reverence or honour.

The form is, to a certain extent, dramatic. St. Antoine and the principal personages introduced soliloquize constantly, and occasionally engage in dialogue. Descriptions and stage-directions fill up the pauses of the conversation, which never grows very animated. The temptations to which the Saint is subjected are elaborated from those which the New Testament described as set before our Saviour; and the book, indeed, seems a species of nightmare vision after a surfeit upon Milton. Physical weakness besets St. Antoine previously to the vision, as it beset his Divine predecessor, and the dreams he sees may possibly be assigned to distemper, produced by over-fasting. The scale is carefully graduated. Lusts of the body are first assailed. Tempting viands give forth inebriating perfumes; purple wines pour sparkling forth from chased goblets; and the Queen of Sheba presents, unasked, a hand that kings

—have lipp'd and trembled kissing.

Another lust, that of blood even, is evoked—the picture of the monks of the Thebaïd slaughtering the Arians being one of the most striking in the volume:—

"Antoine retrouve tous ses ennemis l'un après l'autre. Il en reconnaît qu'il avait oubliés; avant de les tuer, il les outrage. Il écarte, égorge, assomme, traîne les vieillards par la barbe, écrase les enfants, frappe les blessés. Et on se venge du luxe; ceux qui ne savent pas lire déchirent les livres; d'autres cassent, abîment les statues, les peintures, les meubles, les coffrets, mille délicatesses dont ils ignorent l'usage et qui, à cause de cela, les exaspèrent. De temps à autre, ils s'arrêtent tout hors d'haleine, puis recommencent. Les habitants, réfugiés dans les cours, gémissent. Les femmes lèvent au ciel leurs yeux en pleurs et leurs bras nus. Pour fléchir les Solitaires, elles embrassent leurs genoux; ils les renversent; et le sang jaillit jusqu'aux plafonds, retombe en nappes le long des murs, ruisselle du tronc des cadavres décapités, emplit les aqueducs, fait par terre de larges flaques rouges. Antoine en a jusqu'aux jarrets. Il marche dedans; il en hume les gouttelettes sur ses lèvres, et tressaille de joie à le sentir contre ses membres, sous sa tunique de poils, qui en est trempée."

Ambition, desire of power of fame, are, in turn, the objects of direct appeal. The strongest siege is laid to the desire for knowledge. All that man can fathom or imagine is put before the eyes of the astonished Saint, who is whirled through the mysteries of the universe, views planets and suns in their courses, and sees the birth of new worlds. Before his view pass, too, the endless cycles of humanity, with their Gods wooden, metal,

animal, and human. "Isis and Orus, and the dog Anubis," Baal and Buddha, Oannes of the Chaldeans, Diana of the Ephesians, Ariman and Ormuz, Thammuz mourned by "Syrian damsels," and other Gods of Antiquity, are seen with a crowd of worshippers celebrating their rites with all weird, obscene, or mystic ceremonies. Then defiles before the eyes of St. Antoine the entire hierarchy of Olympus, fading, according to prophecy, at the appearance of Christ. Hercules yields, and is crushed under the weight of Olympus, Neptune plunges from sight in the ocean, Jupiter falls powerless among the useless thunderbolts, Mars commits suicide, Venus and Apollo sink in the darkness, and Bacchus is torn to pieces by the Mænades and Mimalonides. The minor gods follow, as in Milton's 'Ode on the Nativity,' which seems to have inspired a portion of the scene:—

The Lars and Lemures moan with midnight plaint, and the Sphinx, the Chimæra, and other strange, shadowy, and terrible forms, pass on to oblivion. With a final picture of the development of matter from the mineral world through the vegetable to the animal, the night passes, and the Saint, happy and contented with his experiences, regards the face of Christ shining from the sun's disc, and betakes himself once more to his customary employment of prayer.

So ends the strangest book that France, feund in novelty of all kinds, has given the world during recent years. Nothing can equal the crude realism of the descriptions. The mysteries of ancient worship are described as though Paris were Eden, and the world had not yet learned the use or beauty of drapery. There are some marvellous pictures of Eastern life and some prose idylls of great beauty. The whole is not free, however, from the suspicion of pedantry, nor from that sentimentality which disfigures much of modern French art. If, according to the dictum of Madame de Staël, we ask, concerning the book, what it teaches and what it inspires, the answer will scarcely be satisfactory. A lesson like that of the 'Ancient Mariner' might, perhaps, be obtained by much straining. The more obvious teaching is, that all religions are alike atrocious, and the feeling inspired is scarcely more than the old lesson of the preacher, "Vanitas vanitatum; omnia vanitas."

OUR LIBRARY TABLE.

THE late Mr. Binney forms the subject of two volumes which we have received: *A Memorial of the late Rev. Thomas Binney*, edited by the Rev. John Stoughton, D.D., and published by Messrs. Hodder & Stoughton; and *Thomas Binney: his Mind-Life and Opinions*, by the Rev. E. Paxton Hood, published by Messrs. Clarke & Co. Mr. Binney, it seems, forbade the publication of any memoirs of his life, and the sketch of his career given in Dr. Stoughton's volume is a reprint of a somewhat meagre paper which originally appeared in the *Sunday at Home*, and had obtained Mr. Binney's sanction. Dr. Stoughton also gives some "Personal Reminiscences," by the Rev. J. Viney, of no great value. The rest of the volume is filled by the addresses and sermons delivered at Mr. Binney's funeral and on the succeeding Sunday. These are, on the whole, marked by good sense and good taste, and are superior to the average of such compositions. Indeed, the volume does Dr. Stoughton and his coadjutors credit, and will, no doubt, be prized by the ad-

mirers of the deceased. We cannot speak so favourably of Mr. Paxton Hood's volume: it is a crude compilation, written in a pretentious and vulgar tone.

WE have looked carefully through the *Essays, Critical and Narrative*, which Mr. Forsyth has collected from among his contributions to periodical literature, and Messrs. Longmans have published, and we fail to see that they were worth reprinting. They are, most of them, up to the average of the articles which are found in the *Monthlies* and *Quarterlies*, but they are, none of them, above it. The third volume, on the other hand, of Mr. Herbert Spencer's *Essays: Scientific, Political, and Speculative*, which Messrs. Williams & Norgate send us, contains some papers of much value, to do justice to which would require at least several columns. But these articles, when they were first given to the world, excited much discussion, and we do not feel inclined to re-commence the controversies to which they led. We content ourselves with calling the attention of all thoughtful readers to the fact that these *Essays* now appear in a collected form.

A THIRD republication from the magazines is Mr. Symonds's *Sketches in Italy and Greece*, the graceful papers of a man of much culture, many of which appeared in the *Cornhill* and the *Fortnightly Review*. They are extremely pleasing. Messrs. Smith & Elder are the publishers.

THE *Complete Croquet Player*, by Mr. James Heath, champion, and the best player of a great croquet-playing family, published by Messrs. Routledge, is not, as we had expected it would be, a highly scientific treatise, but an excellent handbook, adapted for the use of the commonplace player who wishes to improve.

WE have received Debreit's *Illustrated House of Common* for 1874, published by Messrs. Dean & Son. It is as good as usual. We notice an apparent misprint of "Lord Neave," for Lord Neaves, and the "explanation of some technical parliamentary expressions" is either too much or too little.

WE have on our table *The Pure Benevolence of Creation*, by J. Travers (Longmans);—*Lessons in Laryngoscopy and Diseases of the Throat*, by P. James (Baillière);—*Sanitary Arrangements for Dwellings*, by W. Eassie (Smith & Elder);—*First Lessons in the Principles of Cooking*, by Lady Barker (Macmillan);—*Philosophy of English Literature*, by J. Bascom (New York, Putnam);—*Philosophy, Science, and Revelation*, by the Rev. C. B. Gibson (Longmans);—*The Pupil Teacher's Geography and History of the British Possessions*, by J. S. Horn (Simpkin);—*The Scholar's Word-Book and Spelling Guide*, by W. Rice (Collins);—*The Missionary History of Sierra Leone*, by the Rev. H. Seddall, B.A. (Hatchards);—*Genealogical Tables, Illustrative of Modern History*, by H. B. George, M.A. (Oxford, Clarendon Press);—*Memorials of the Town and Parish of Alloa*, by J. Crawford (Alloa, Lothian);—*The Education of American Girls*, edited by A. C. Brackett (New York, Putnam);—*Rambles after Sport; or, Travels and Adventures in the Americas and at Home*, by O. North ("Field" Office);—*Tales of Adventure by Flood, Field, and Mountain*, by R. M. Ballantyne (Nisbet);—*Dàn an Deirg, agus Tiomna Ghuill*, translated by C. S. Jerram, M.A. (Simpkin);—*A String of Pearls*, by W. W. Old (Bemrose);—*Versicles and Tales*, by P. M'Daby (Burns & Oates);—*Eleanor; Gone with the Storm; and other Poems*, by C. M. Griffiths (Longley);—*Sibylline Leaves, being One Hundred Acrostics*, edited by Mrs. G. Ryder (Hatchards);—*Napoleon the Third, a Biography in Verse*, by J. Martin (Martin);—*The Scramble of New Lights* (Simpkin);—*A Popular Commentary on the New Testament*, by D. D. Whedon, D.D., Vol. I., Matthew—Mark (Hodder & Stoughton);—*Annus Domini: a Prayer for each Day of the Year, founded on a Text of Holy Scripture*, by C. G. Rossetti (Parker);—*A Manual of Instruction for Confirmation and First Communion*, by the Rev. G. F. Maclear, D.D. (Macmillan);—*Forget thine Own People: an Appeal to the Home Church for Foreign Missions*, by C. J. Vaughan,

D.D. (King).—*Warnings against Superstition*, by J. I. Davies, M.A. (Macmillan).—and *Cheerful Words*, edited by W. Hyslop (Baillière). Among New Editions we have *Manual of Political Economy*, by H. Fawcett (Macmillan).—*Geography of India*, by G. Duncan (Madras, Higginbotham).—*Life, Journals, and Letters of Henry Alford, D.D.*, edited by his Widow (Rivingtons).—*The Poetical Works of David Gray*, edited by H. G. Bell (Macmillan).—and *Theologia Germanica*, translated from the German by S. Winkworth (Macmillan). Also the following Pamphlets: *The History of France*, by M. Guizot, translated by R. Black, M.A., Vol. III, Part VIII. (Low).—*The British Administration of Mysore, Part I*, by a Native of Mysore (Longmans).—*Insanity in Relation to Society*, by F. Needham, M.D. (Odeh & Ives).—*Sea-Water for London: a Scheme for Carrying Sea-Water from the Coast Direct to the Metropolis*, by C. F. Fuller (Charing Cross Publishing Company).—*Cremation: the Treatment of the Body after Death*, by Sir Henry Thompson (King).—*Memoir of Count Ottavio Tasca*, by the Rev. L. M. Hogg, M.A. (Rivingtons).—*Money Panics: their Cause and Prevention*, by J. Wood (Stanford).—*Free Trade and No Monopoly* (Birmingham, Barrett).—*How John was Drilled, How Paddy was Petted, and What the Doctor Thought of It* (Blackwood).—*Decisions on Ritual*, by the Rev. C. S. Grueber, B.A. (Parker).—*The Purchase of Next Presentations and the Law of Simony*, by the Rev. F. Meyrick, M.A. (Rivingtons).—*The Church of England in Presence of Official Anglicanism, Evangelicalism, Rationalism, and the Church of Rome*, by Gervase, edited by the Rev. R. F. Little, D.C.L. (Masters).—and *Thoughts for Easter*, by M. H. F. D. (Gardner).

LIST OF NEW BOOKS.

Theology.

Brown's (J. B.) *Higher Life*, cr. 8vo. 7/6 cl.
 Cassell's Bible Educator, Vol. 2, 4to. 6/ cl.
 Confession and Absolution as Taught in Holy Scriptures, &c., by a Layman, cr. 8vo. 1/ swd.
 Cowper's (B. H.) *Apocryphal Gospel*, 4th edit. cr. 8vo. 6/ cl.
 Haldane's (R.) *Exposition of the Epistle to the Romans*, 9th edit. 8vo. 12/6 cl.
 Heygate's (Rev. W. E.) *The Eucharist*, 12mo. 3/6 cl.
 Kell's (C. P.) *Commentary on Jeremiah*, Vol. 2, 8vo. 10/6 cl.
 Le Comte's (J.) *Religion and Science*, cr. 8vo. 4/6 cl.
 Neale's (Rev. J. M.) *Commentary on the Psalms*, Vol. 1, 3rd edit. cr. 8vo. 10/6 cl.
 Ribban's (Rev. F. T.) *Christ and His Bride*, a Sermon, 1/ cl. 1p.
 Robertson's (Rev. F. W.) *Expository Lectures on St. Paul's Epistles to Corinthians*, new edit. cr. 8vo. 5/ cl.
 Shedd's (W. G. T.) *Homiletics*, 2nd edit. cr. 8vo. 6/ cl.
 Somerville's (A.) *Lectures on Missions*, cr. 8vo. 6/ cl.
 Vaughan's (C. J.) *Young Life Equipping Itself for God's Service*, 4th edit. 12mo. 3/6 cl.
 Willison's (Rev. J.) *Afflicted Man's Companion*, 18mo. 1/6 cl.

Law.

Junner's (R. G.) *Practice before the Railway Commissioners*, 8vo. 10/6 cl.

Fine Art.

Passages from Modern English Poets, illustrated by the Junior Etching Club, new edit. 4to. 15/ cl.

Music.

Novello's Edition, Flotow's 'Martha', roy. 8vo. 2/6 swd.

Poetry and the Drama.

Gray's (D.) *Poetical Works*, new edit. ed. by H. G. Bell, 6/ cl.
 Lloyd's (J.) *Orades*, and other Poems in Latin Verse, 2/6 calf.
 Select Collection of Old English Plays, edited by W. C. Hazlitt, Vols. 2 and 3, cr. 8vo. 10/6 each, cl.

History.

Adams (T.), *Memorials*, by Rev. W. Milton, cr. 8vo. 3/6 cl.
 Berkeley's Great Events in English History, 12mo. 1/ cl.
 Binney (Thomas), his Mind-Life and Opinions, by Rev. P. Hood, cr. 8vo. 3/6 cl.
 Duncan's (Capt. F.) *History of the Royal Regiment of Artillery*, 2nd edit. 2 vols. 8vo. 30/ cl.
 Fitz-Patrick's (W.) *Great Condé, and the Period of the Fronde*, 2nd edit. cr. 8vo. 15/ cl.
 Jackson (Lieut.-Gen. T. G.) (Stonewall Jackson), *Life of*, abridged from Prof. Dabney, new edit. 12mo. 3/6 cl.
 Lawrence (Lieut.-Gen. Sir G.), *Reminiscences of Forty-Three Years in India*, cr. 8vo. 10/6 cl.
 Molesworth's (W. N.) *History of England*, new edit. Vol. 1, cr. 8vo. 6/ cl.
 Stoughton's (J.) *Ecclesiastical History of England*, 8vo. 12/ cl.
 Williams (R.), *Memoir of*, by J. Hamilton, new edit. 3/6 cl.
 Yonge's (C. D.) *History of the English Revolution of 1688*, 6/ cr. 8vo. 6/ cl.

Geography.

Racon's (G. W.) *America, Descriptive Handbook*, new edit. 7/6
 Black's Modern Atlas, 4to. 5/ cl.
 Picturesque Europe, 1st Series, 4to. 25/ cl.
 Picturesque Great Britain, 1st Series, 4to. 21/ cl.
 Symond's (J. A.) *Sketches in Italy and Greece*, cr. 8vo. 9/ cl.
 To Roslin from the Far West, with Local Description, 1/ bds.
 Trollope's (A.) *New Zealand*, 12mo. 3/ cl.
 Zincke's (F. B.) *Swiss Allmends, and a Walk to See Them*, 7/6

Philology.

Alford's (H.) *Greek Testament*, Vol. 1, 7th edit. 8vo. 28/ cl.

Boydell's Works of Shakespeare, edited by C. and M. C. Clarke, 2 vols. royal 8vo. 42/ cl.
 Dodd's (W.) *Vulgate Latin Course*, 12mo. 1/6 cl.
 Schiller's (F. Von) *Maid of Orleans*, with English Notes, by M. Molesworth, 12mo. 2/ bds.
 Weymouth's (R. F.) *Answers to Questions on the English Language*, Set at the Matriculation Examination of University of London, 12mo. 2/6 cl. 1p.

Science.

Bonney's (T. G.) *Geology*, 12mo. 1/ cl.
 Cassell's Course of Practical Geometry, 1st and 2nd Grade, small 4to. 5/ packet.
 Clark's (F.) *Physiology*, 12mo. 1/ cl.
 Eassie's (W.) *Sanitary Arrangements for Dwellings*, 5/3 cl.
 Halton's (R. J.) *Short Lectures on Sanitary Subjects*, 5/ cl.
 Heath's (C.) *Practical Anatomy*, 3rd edit. 12mo. 12/6 cl.
 Kirby's *Sketches of Insect Life*, 12mo. 1/ cl.
 Object-Lesson Cards on the Animal Kingdom, in box, 21/ Proctor's (R. A.) *Expanse of Heaven*, 2nd edit. cr. 8vo. 6/ cl.
 Smith's (J. B.) *Pharmaceutical Guide*, 2nd edit. cr. 8vo. 6/6 cl.
 Stone's (W. D.) *Epitome of Therapeutics*, cr. 8vo. 8/6 cl.
 Thorpe and Muir's *Qualitative Chemical Analysis*, 12mo. 3/6 cl.

General Literature.

All the Year Round, Vol. 11, 8vo. 5/6 cl.
 Ballantyne's (R. M.) *Golden Dream*, new edit. 12mo. 5/ cl.
 Bartley's (G. C. T.) *Seven Ages of a Village Pauper*, 5/ cl.
 Bosanquet's (S. R.) *Interpretation*, cr. 8vo. 9/ cl.
 Bowman's (H.) *Mary's Work, and other Tales*, 18mo. 2/ cl.
 Bray's (Mrs.) *Rosetique; or, the Heir of Treville Crewse*, 2 vols. cr. 8vo. 21/ cl.
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INTERNATIONAL COPYRIGHT.

Greenhith, April 13, 1874.

It is as I expected: no sooner does a copy of Ward, Lock & Tyler's edition of 'Arthur Bonnicastle' lie on the Park Avenue table than the New York author forthwith utters his complaint that an outrage has been committed by the English publishers. American writers have the habit of pitching their tone high, and use strong words when they urge their griefs, personal or national. This Transatlantic *altissimo* style is becoming a little used up: it culminated at Geneva; and I think neither side need use intemperate language in discussing such a question as International Copyright. One English outrage against a thousand American, I could easily reply to Mr. Holland; but tall talking and hard words will not mend matters, and I prefer to repeat some words from my Preface to 'Arthur Bonnicastle,' which are to the point of the dispute between the two countries:—"American appropriation of English works, because it has continued so long, has come to be thought part of a proper system, but when Englishmen attempt any reprisals, Americans swiftly complain, and are assisted in their complaints by English publicists and publishers, and have had their prayers granted in some degree by English judges."

Ward, Lock & Tyler's edition of 'Arthur Bonnicastle' is a reprisal against American seizures of English literature, and a protest against the evasions to which an American author is forced to resort in order to overcome the difficulty of his being an alien. Mr. Holland does not like what has been done with his book here; I did not suppose he would express any particular gratification; and the edition was not printed with that end in view. The first

paragraph of the Preface explains the reason of the publication. "This book," I wrote, "is published in its present form to draw attention to a process, now in full operation, by which American authors secure in this country what is by courtesy called copyright."

The American complaint has swiftly come; it appears in the *Athenæum*; and I, at least, have nothing but thanks for the writer of the complaint and the journal which published it. If like English complaints were similarly published in the States, the New York *Nation* would have to treble its size every week, and the Americans would express their wonder that Englishmen should be so simple as to expose their griefs. The author of 'Arthur Bonnicastle' thinks a wrong has been done him; but he must remember that he belongs to a nation which systematically, through its Government, has laughed to scorn all English efforts to gain for the authors of both countries a fair International Copyright law. Mr. Holland must remember that, as an American citizen, he enjoys the advantages which an enlightened Government has procured for him in the shape of plundered English copyrights ever since the foundation of the United States. He, *per contra*, has to pay for the disadvantages of belonging to a community whose legislature will not consent to a fair arrangement between the two countries. As a citizen, he gains something, perhaps; as an author, he loses, he thinks.

What does Mr. Holland himself admit? He says, "The reason why there is no such International Copyright law is, that American publishers and paper-makers do not want one. . . . This question of International Copyright law never can be forced by the British publishing interest, or carried through by the moral or social power of American authorship." What! the Boston penmen and New York authors not able, with English allies, to force the lines of a mere trading ring. Democracy forbid it! Have American authors ever tried their strength? Surely, a Literary Trades' Union would beat the publishers and paper-makers in a campaign not longer than Mr. Warner's 'Summer in a Garden.' Could not the writers imitate the Grangers, and "resolute," and interview the President? The occupant of the White House loves dogs and horses; why should not he feel affection for the poor, patient, suffering animals, the authors? Mark this fact; all the interests of the people of both countries, with the exception of those who make paper and print and publish our plundered books, are served by the recognition of the rights of authors. Are the Harpers and the Appletons, the Osgoods and the Lippincotts, so powerful as to resist an appeal honestly made by the American authors to the American people? If it be so, wherein lies the superiority of the Great Republic over the effete régime of the Mother Monarchy to redress wrong and to establish right? But that is for Mr. Holland and his brother authors to determine; whilst for us, we have to see that, in behaving properly to our cousins, we are not prejudicing our own interests.

My contention is that, so long as American authors can enjoy the same advantages as they would secure by an International Copyright law, they will never be serious in their efforts to press for a treaty which should establish equal rights for both sides. If Mr. Holland can obtain all he wants without the negotiation of such a treaty, why should he, any more than the general body of the people of whom he speaks, "trouble himself" about it? I know the exquisite simplicity of the American character, and one of its distinguishing traits is never to move in a matter unless there is "money in it." To this characteristic I am anxious we should address ourselves; and, by putting pressure on the New York and Boston authors, not forgetting Hartford (Conn.), I think we may hope that "something may be done."

To assist towards the most desirable result of putting an end to the present state of doubt and vacillation, in which the authors and publishers of England find themselves, I have simply to propose that we put our own house in order. Let a Com-

mittee of the House of Commons be appointed to examine authors, printers, and publishers, upon the question of Copyright, and the laws relating thereto. Out of such an inquiry would come, for certain, a very clear opinion that, in justice to ourselves, it should be very distinctly laid down that, whilst an Englishman is denied rights in America, no American should enjoy them here in respect of literary work.

I see no reason why President Grant should be enabled, as he is now, to obtain a copyright in England for 'The Trained Steeds of Long Branch,' whilst Premier Disraeli, as American journals call him, could enjoy no copyright for, say, the new Chesterfield Letters. S. O. BEETON.

April 14, 1874.

Will you allow me a few words in reference to Mr. Holland's letter, which I should have addressed to you last week but for absence from town?

During the very short time I was in business as a publisher, a gentleman with whom I was acquainted came to me one day, said he had printed the book 'The Heroes of Crampton' on his own responsibility, and asked if I would publish it for him. I consented, and he sent the books in to me. The whole affair was his; the subsequent profit or loss on the book was to be his; the alterations, if any, were his, not mine. All I did was to issue the book for him to the public. It turned out a failure.

CHARLES W. WOOD.

KEY TO CHARACTERS IN THE HISTORICAL AND POLITICAL SATIRE ENTITLED 'EL INGENIOSO HIDALGO.'

The original cartoon or framework of the 'Ingenioso Hidalgo' was on private view in Valladolid at the commencement of the year 1603, and within eighteen months from that time Cervantes had ready for the press a volume in which the contents of the original lampoon were reproduced in a mitigated form, with covert allusions to subsequent events down to May, 1604, and with the addition of tales composed exclusively by its editor, as evident from a comparison with them, and his *novelas ejemplares*.

Neither Pellicer's biographical notices nor subsequent ones assign any reason for the preference given by Cervantes to the Duke of Bejar over his fellow Grandees in dedicating to him the first part of 'Don Quixote.'

I now assert, on what is called internal evidence, that the dedication was offered, and accepted, because, ever since the month of May, 1600, Don Alonso Diego Lopez de Zúñiga and the Duke of Lerma had been opposed to each other. According to ancient custom, the eldest sons of the Dukes de Bejar were allowed to remain covered in the presence of their sovereign; the Duke of Lerma denied this privilege to Don Alonso Diego in the spring of 1600; and although, after the death of his father, on the 9th of May in the following year, his inherited rank of Grandee conceded what had been withheld by the prime minister, the affront had not been forgiven in 1604; and by his patronage of 'Don Quixote' Don Diego Lopez de Zúñiga sought to annoy the Great Favourite, and succeeded in doing so. (See Cabrera.)

The Licensor, who we may suppose to have taken a high degree at some Spanish University,—he being, therefore, a very classical "Don," and an able theologian,—was, nevertheless, as grossly ignorant of court-scandal at Valladolid, in 1603–1604, as the readers of 'Don Quixote' are at the present day, and, unlike the Duke de Bejar, interpreted the "invective" literally; for which want of acumen, it may be suspected that in the spring of 1605, when Cervantes was subjected to the brutal assault which compelled him to make the mystical apology, entitled 'El Buscapie,' his censor was simultaneously turned out of office, or yet more severely punished.

In the "Prologo," the first remote hint of a political abuse relates to the odious tax called "Alcabalas," the odiousness of which was dwelt

upon a very few years before by two English diplomatists, Mr. Standen and Mr. Rolston. (Dr. Birch's Memoirs.)

The "Prologo" is followed by the truncated verses, in which, as already mentioned (*Athenæum*, No. 2384), there is a sonnet addressed by Oriana to Dulcinea, who, although described in Cervantes' text as a *moza labradora*, is seen by her epitaph to have been of illustrious lineage, as may well be said, seeing that her father was Don Lope de Guzman, and her mother Doña Maria de Mendoza; so when Don Quixote informed Valdo that she was of neither of those two families, he employed the figure of speech called antiphrasis, using the words in a sense opposite to their proper meaning.

Doña Magdalena de Guzman y Mendoza became the second wife of Fernando Cortes, Marques del Valle, who died in 1589; and the first notice I find of her in the Venetian despatches, with reference to the Duke of Lerma,—whose title at the time was merely Marquis of Denia,—is in a letter dated Valencia, 30th March, 1599, which speaks of her great authority with him; and we also learn by it that some of the presents sent to Spain by the "wise and warie" Grand Duke of Tuscany for the marriage of Philip the Third to the Archduchess Margaret of Gratz were in charge of "Dulcinea," whom the ambassador found *ensartando perlas*—an occupation which Don Quixote considered habitual to her, as may be seen at the commencement of the 31st chapter, Part I.

It appears that the connexion between Francisco de Sandoval and his female cousin underwent no change during the next two years, for in a despatch, dated Valladolid, 20th June, 1601, the Venetian ambassador writes:—

"The Queen's pregnancy proceeds auspiciously: she is already in her sixth month; and they sent to Toledo for a midwife, the most skilful of any in her profession, and who remains constantly in Her Majesty's chamber; and the Marchioness del Valle, a very spirited lady, in extreme favour with the Duke of Lerma, and who has much share in the affairs of this government, has been appointed governess of the unborn infant."

The Marchioness del Valle was one of the chief stateswomen of the Court of Philip the Third, and her two rival female politicians there were the consort of the Duke of Lerma and the Countess of Lemos, his sister.

Queen Margaret's first Mistress of the Robes, or *Camarera Mayor* received her appointment from King Philip the Second in the spring of 1598. She enjoyed a very high character both for conduct and acquirements, and bore the title of Duchess of Gandia. Having embarked on galley-board at Barcelona for Genoa, she proceeded overland towards Styria to meet the bride, with whom her intercourse by degrees ripened reciprocally into filial and maternal affection; but being the sister of Don Juan Fernandez de Velasco, Constable of Castille, one of the many enemies of the Duke of Lerma, he, on the 4th December, 1599, caused her dismissal to be announced to her by the King's confessor. (See Cabrera.)

On the 17th of January, 1600, Philip the Third returned from Aranjuez to Madrid, and on that afternoon, Doña Juana de Velasco quitted the palace, and her place was taken by the consort of the Marquis of Denia, who had been lately created Duke of Lerma.

In July, 1600, an unsuccessful attempt was made to remove the Queen's German confessor, a Jesuit, of whom the Duke of Lerma was very jealous. It was then determined to dismiss the Queen's countrywomen, an act which may be considered the first political stroke of the new *Camarera Mayor*. The jovial Styrian manners of her Majesty's favourite maids of honour were at variance with the reserve customary in Spain.

In the following year, 1601 (September), the Mistress of the Robes stood godmother for Anne of Austria; but in March, 1602, we hear of her bodily infirmities, and of disagreements between the Duchess of Lerma and Queen Margaret. In August, 1602, it was known that on a certain occasion the Duke of Lerma had so far violated the

code of chivalry as to "box" his consort's ears. (Venetian Despatches.) The Duchess barricaded herself in her chamber for four days and nights, and threatened divorce and revenge; but the Queen good-naturedly mediated. The Great Favourite's consort held her place until the month of April, 1603, and died of scarlet fever, at Buitrago, on Monday, June 2, 1603. The Venetian Ambassador wrote that most persons were of opinion that her death did not greatly grieve the Duke, as for a long while they had not been well disposed towards each other, and that, therefore, it might be classed among his successes.

The first Mistress of the Robes to Queen Margaret had for husband the head of the house of Borja, one of whose members is supposed by Pellicer to have been the owner of the castle in which Don Quixote received from the Duke and Duchess the honourable greeting due to a knight errant, and where Sancho Panza obtained his long-desired governorship of an island; but in the political satire which I am endeavouring to illustrate I do not find any passages relating, however remotely, either to the Duchess of Gandia or to Don Carlos de Borja and his consort, Doña Maria de Aragon, Duchess of Villahermosa.

Cervantes seems also to be silent about the second *Camarera Mayor* at the court of Philip the Third; but the successor of the Duchess of Lerma, besides filling a post which rendered her an object of envy to all the great ladies of her day in Spain, is still represented by the great Spanish satirist to posterity as Don Quixote's "house-keeper."

In the spring of 1599, the Duke of Lerma appointed his brother-in-law, the Count of Lemos, Viceroy of Naples, thus advancing the fortunes of his favourite sister, Doña Catalina, and indulging his detestation of Don Enrico de Guzman, who then filled that post, and whose son, the Count Duke, was destined to become the Great Favourite of Philip the Fourth.

Doña Catalina, Countess of Lemos, was a stateswoman by birth; her father had been entrusted by Charles the Fifth with the care of his insane parent; and she resembled her brother in thirst for power. Her mental endowments were good, and seem to have been inherited by her children; so we are not surprised to find her eldest son one of the friends and patrons of Cervantes. Her chief defects were ambition, a strong passion for political intrigue, and rather an unscrupulous love of money. On arriving at Naples she devoted herself to piracy, without actually putting to sea; and was a sort of "sleeping partner" in various buccaneering expeditions, like the Viceroy of Sicily, with whom she was connected by family ties, her niece, the third daughter of the Duke of Lerma, having married his eldest son.

At the close of the year 1600, the piratical attacks on the Venetian flag, sanctioned by the Duke of Maqueda, Viceroy of Sicily, and by his colleague at Naples, caused the Venetian Ambassador at Madrid to remonstrate more strongly than ever with the Duke of Lerma, to whom he said, in December, that he knew the Neapolitan privateers put to sea in the vice-queen's name. The remonstrances of Soranzo had no result, and in July, 1601, the Republic of Venice decreed the mission of an Ambassador-Extraordinary; but he had scarcely commenced negotiating when the Viceroy Don Fernando Ruiz de Castro died, on the 19th of October.

His eldest son, Don Pedro Fernandez, succeeded to his title, and having, in November, 1598, married his first cousin, the second daughter of the Duke of Lerma, she with good reason represents the niece in Don Quixote's household, her consort being the nephew of the Duke, whose satirist would have been inconsistent had he assigned him a daughter.

The Duke of Lerma received condolences on this event, which served as an excuse for omitting to discuss the abuses sanctioned by the late uxorious Viceroy; and in April, 1602, the Venetian Ambassador-Extraordinary wrote from Valladolid to the Senate that the Prime Minister had chosen

"the interests of the Countess of Lemos and her children, his nephews, to take precedence of right, of justice, of the opinion of the Council, and of everything else, having utterly suppressed the affair of the prizes made by vessels which put to sea from the kingdom of Naples."

The Ambassador's account of the Duke's care for his sister's interests was verified in March, 1662, by a donation to her from the King of 50,000 crowns, besides an annual rental of 12,000; and it was already rumoured that, on her return to Spain, she would take the place of the Duchess of Lerma as *camarera mayor*.

In June, 1602, she arrived at Barcelona from Italy, on board the Neapolitan galleys, and became the chief stateswoman in Spain for nearly twenty years. Her judgment and discretion—when they did not prejudice her own interests—give her a just claim to the title of Don Quixote's housekeeper, as when the first part of that satire appeared she was doing her best to maintain the authority of the Duke of Lerma in his sovereign's palaces, which he had made his own, and to check those extravagances which rendered King Philip's favouritism odious, and obtained for his prime minister the reputation of a political knight-errant and a whimsical statesman.

The moment news reached Valladolid of the arrival at Barcelona from Naples of the vice-queen, her brother sent a messenger to greet her at his castle of Denia; and the person appointed for this purpose was the Duke of Lerma's private and most confidential secretary, Rodrigo Calderon, to whom Cervantes introduces us, in the 2nd chapter of the second part of 'Don Quixote,' as "el bachiller Sanson Carrasco." The Bachelor is then presented by Sancho to Don Quixote, whom he offers to serve as squire; and it will be seen hereafter that the "housekeeper," mindful of the curses bestowed by her and her niece on Sancho Panza, succeeded in ruining his prototype, Don Pedro Franquezza, whose favour with his master was inherited by Calderon.

In July, 1602, the Spanish Court being at the Escorial, the Countess of Lemos arrived at Madrid from the castle of Denia, escorted by Don Rodrigo Calderon. She went immediately to the Empress to kiss hands; and then, accompanied by the Duke of Lerma, proceeded to perform the same ceremony with the King and Queen.

The entry into the Spanish cabinet of the Countess of Lemos, although it at first confirmed the great favourite's supremacy, foreshadowed at the very commencement his downfall, as, on the 24th of October, 1602, a seat in the Council of State was given to Don Enrique de Guzman. In March, 1603, the Countess of Lemos was formally proclaimed *camarera mayor* of Queen Margaret, in lieu of her sister-in-law; and before six months elapsed since her landing at Barcelona, she had displaced her sister-in-law completely, and thenceforth reigned paramount as her brother's "housekeeper" in the royal palace at Valladolid.

Whilst the energetic parent of "el gran Conde de Lemos" was establishing herself as mistress of the robes, Cervantes' first patron—Ascanio Colonna, now Cardinal and Viceroy of Aragon—occupied himself with quelling insurrection at Saragossa; and, simultaneously, the great satirist's last correspondent was about to enter public life. (See dedication of 'Persiles and Sigismunda,' date Madrid, 19th of April, 1616, four days before its author's death.)

Although her passion for political power may have rendered her an ungrateful sister, Doña Catalina was a most affectionate mother. Her eldest son, Don Pedro Fernandez de Castro, seventh Count of Lemos, now in his twenty-sixth year, had distinguished himself at the University of Salamanca, was fond of literature, and his acquirements were such as to fit him for office. The post selected for him was the Presidency of the India Council, "a very high post, most especially for a young man." (Venetian Despatches, 16th of April, 1603.)

Having provided so handsomely for the "house-

keeper's" son, the Duke, to prevent any cause for jealousy at home, now conferred the Patriarchate of the Indies on Dulcinea's brother, Don Juan de Guzman. Pope Clement VIII. had long been averse to the formation of this new dignity in the ecclesiastical hierarchy of Spain, but finally, at the commencement of 1603, King Philip's ambassador at Rome, the Duke of Sesa, overcame every obstacle, and the first Patriarch of the Indies may be said to have been consecrated by his sister, the Marquesa del Valle.

On the 4th of April, 1603, the Spanish Court quitted Valladolid on a "progress" towards Burgos, and it was in the course of this journey that the Duchess of Lerma died, at Buitrago. In whatever way her demise may have affected her consort, his sovereign availed himself of the circumstance to display additional marks of honour and favour towards the "Great Favourite." Little could have been added to the grandeur of the funeral obsequies had the Duchess been a member of the royal family.

To the "Housekeeper" Don Quixote had now given a presidency for her son, "Dulcinea" obtaining simultaneously a patriarchate for her brother, and later in this same year Sancho was rewarded with the three princes of Savoy as indemnity for the loss of Dapple. (See *Athenæum*, Nos. 2372, 2373, 2375, 2384.)

To the ingratitude of the "Housekeeper" no allusion is made in either part of 'Don Quixote,' for a variety of reasons, two of which alone require notice: the one is, that when the first part appeared, no dissension had occurred between the Duke of Lerma and the Countess of Lemos, to whose disparagement nothing could appear in the second part, its dedication being destined for her son.

To Dulcinea's ingratitude and revenge Cervantes makes two allusions, the one where, in the letter from the recesses of Sierra Morena, Don Quixote apostrophizes her thus: "O bella ingrata, amada enemiga mia"; the other, in the sonnet describing her fine bust, &c., and which concludes by showing that Don Quixote "no pudo huir de amor, iras y engaños."

In May, 1603, Don Juan de Guzman became Patriarch of the Indies; and in the following month of June, after the death of the Duchess of Lerma, a report seems to have prevailed of a marriage between the widower Duke and the widow Marchioness; but on the 29th of September, 1603, the Venetian Ambassador announced from Valladolid to the Senate a rupture, instead of a matrimonial alliance, in the following terms:—

"The Marchioness del Valle, governess of the most serene Infanta (Anne of Austria), vacates that post, and, moreover, quits the palace, being out of favour with both their Majesties, who could no longer endure her haughty character. She used very bitter language to the Duke's sister, the Countess of Lemos, mistress of the robes to the Queen; and as two personages of great pretensions are ill able to associate with each other, the former gives way, and will, it is said, be succeeded by the Duchess of Gandia, who attended the Queen on her passage from Italy to Spain."

Many have been the conjectures about the individual represented by Cervantes in the character of Dulcinea.

The commentaries of Don Diego Clemencin, published in the years 1833-1839, represent her as having been a certain Ana Zarco de Morales, sister of one Dr. Zarco de Morales; but the history of a person so lowly placed, however well told, would never have found such favour with the grandees of Spain and their consorts as was bestowed by them on Cervantes' satire the moment it appeared, and which they relished less for the beauty of its style than because it aimed chiefly at ridiculing a prime minister who was detested by them; and in these essays my object is to illustrate, by historical coincidences, a trite fact, recorded one hundred and forty years ago by Lenglet du Fresnoy, who, when alluding to d'Aubigné's escaping chastisement for a lampoon on the Duke d'Epemon, continues thus:—"Mais

qu'on ne prenne point cet exemple pour règle; d'Aubigné n'en doit servir en rien, qu'au zèle qu'il témoigna toujours pour le Roi son maître. Et Michel de Cervantes, qui avoit fait la même chose en Espagne, ne l'exécuta point impunément. Son Roman de 'Don Quixote,' où il peint un Seigneur de la Cour amoureux de la vieille Chevalerie, lui a valu le régal que les particuliers, qui ont de l'adresse et de la résolution, font aux auteurs satyriques. La correction modera Cervantes, mais son livre en souffrit. La deuxième partie qui ne vint qu'après ces remontrances réelles, ne vaut pas beaucoup près la première."

Lenglet du Fresnoy does not mention the name of the Spanish grandee, the prototype of Don Quixote, but already, in 1707, it had been given by René Rapin, who wrote:—"Nous avons deux satyres modernes écrites en prose à peu-près de cet air, lesquelles surpassent tout ce qu'on a écrit en ce genre dans les derniers siècles. La première est Espagnole, composée par Cervantes, secrétaire du Duc d'Albe. Ce grand homme ayant été traité avec quelque mépris par le Duc de Lerme, premier ministre de Philippe III., qui n'avoit nulle considération pour les sçavans, écrivit le Roman de 'Don Quixote,' qui est une satire très fine de sa nation parce que tout la noblesse d'Espagne qu'il rend ridicule par cet ouvrage, s'estoit entêtée de chevalerie. C'est une tradition que je tiens d'un de mes amis, qui avoit appris ce secret de Dom Lopé, à qui Cervantes avoit fait confidence de son ressentiment."

Rapin is, perhaps, confounding Cervantes' resentment with his mode of illustrating it, the attack being made on the Duke of Lerma and the chief personages of the Spanish Court, but not on the entire Spanish nation.

Long after Rapin, we find an allusion to Cervantes' political satire in Voltaire's 'Lettres sur les Anglais,' in which the following passage occurs:—"Le poème 'D'Hudibras,' dont je vous parle, semble être un composé de la 'Satyre Ménippée' et de 'Don Quichotte,' il a sur eux l'avantage des vers. Il a celui de l'esprit; la 'Satyre Ménippée' n'en approche pas, elle n'est qu'un ouvrage très médiocre; mais à force d'esprit l'auteur 'D'Hudibras' a trouvé le secret d'être fort au-dessous de 'Don Quichotte.' Le goût, la naïveté, l'art de narrer, celui de bien entremêler les aventures, celui de ne rien prodiguer, valent bien mieux que de l'esprit: aussi 'Don Quichotte' est lu de toutes les nations, et 'Hudibras' n'est lu que des Anglais."

It is not surprising that a national and personal satire, pronounced to be such by Moreri (who quotes Nicolas Antonio as his authority), René Rapin, Lenglet du Fresnoy, and Voltaire, should have excited some inquisitiveness about the personages represented in it; but as the Spanish public does not seem to admit that Ana Zarco de Morales, who, according to Clemencin, flourished at Toboso from 1584 to 1588, has any right to be considered the original of Dulcinea, I now publish the following particulars for the benefit of her future biographers.

In 1589 died Martin Cortes, who had been twice married, and left a widow. He was the lineal descendant of the conqueror of Mexico, whose estates and title of Marquis del Valle de Oajaca he inherited; and his second wife was the daughter of Don Lope de Guzman and Doña Maria de Mendoza.

Doña Magdalena de Guzman y Mendoza was probably in her twenty-fifth year when she became a widow, but my search for her baptismal register has been vain, nor is the year of her birth given either by Haro or Rivarola.

According to this calculation, she will have been the junior by some sixteen years of the Duke of Lerma, whose birth took place in 1548, so that when he became prime minister of Spain, in 1598, he was precisely fifty years of age, and, therefore, in 1603, when 'Don Quixote' was commenced by Cervantes, it might truly be said that the "Ingenioso Hidalgo" *frisaba la edad con los cincuenta años*.

RAWDON BROWN.

"The time E great a year men ch not y brav dolla. incom less gi expect enchar dall, a hearti reconc out br thought giving he ha admir accou pressio lighte the pl of 187 Wilki Mr. C Dream genera was sy friend assiste by Mi sentat or thi Mr. P being both scienc one of Wi upon an a Abbey 'Altoi attract either in mar by ful clever and th eye. their p Engl peans we sm "the s the sa Canon other buried Ameri risivel M. T men v of the asks nothin so sop The F are m they c althou to for To- of ch \$2,00 last g day th \$30,00 produ Camp is crov of wh jubila

NOTES FROM THE UNITED STATES.

New York, April 2, 1874.

"THE cry is still, *They come*." Once upon a time English travellers in America were almost as great a curiosity as the Shah of Persia was to Europe a year ago. That time has passed. Sporting noblemen cross the Atlantic for the sake of hunting the not yet extinct buffalo; and professional men brave the ocean for the sake of "the almighty dollar." Since the immense financial success of that incomparable dramatic reader, Charles Dickens, less gifted Englishmen have come to us with great expectations, and have returned more or less disappointed. 1872 brought Mr. Froude, Prof. Tyndall, and Mr. Edmund Yates. The first, received heartily by society, failed signally in his attempt to reconcile Ireland with England. The second, without bringing to us new ideas, gave an impetus to thought in a scientific direction, and, by generously giving the proceeds of his lectures to the cause he has at heart, made many friends among his admirers. The third may have added to his bank account, but certainly left an unfavourable impression. When lecturers neither amuse nor enlighten, Americans are apt to bestow upon them the pleasing appellation of "fraud." The autumn of 1873 welcomed to our panic-stricken shores Mr. Wilkie Collins, and Mr. Proctor, the astronomer. Mr. Collins came with a dramatic reading, 'The Dream-Woman,' hardly forcible enough to be generally attractive; but the author's personality was sympathetic, and Mr. Collins has many more friends in America than before he came. He assisted, too, at a rendering of his 'New Magdalen,' by Miss Carlotta Le Clercq, who is the best representative of Mercy Merrick yet seen in England or this country. Though not great or startling, Mr. Proctor knows how to popularize science, and, being well advertised, has succeeded admirably, both east and west. The universal interest in science displayed throughout this big country is one of the signs of the times.

With the new year Canon Kingsley dawned upon us, and New York has recently listened to an astounding lecture, entitled 'Westminster Abbey.' Remembered for his earlier works of 'Alton Locke' and 'Yeast,' Canon Kingsley attracted a large audience, but failed to touch either heart or head. A bad speaker, and uncouth in manner, the Reverend Canon further repelled by fulsome flattery of America. We are not all clever, but we can "see a church by daylight," and the Canon's church was visible to the naked eye. When, for example, Americans are told that their poets have exerted as great an influence in England as at home, they know better. When poems are sung over our sculptors and architects, we smile; and when Canon Kingsley longs for "the dust of a great American to help to preserve the sacred walls of the old Abbey,"—when "I, as Canon of Westminster, long for a Roc's Egg," otherwise a dead American, which, by being buried in Westminster, shall cement England and America for evermore,—we laugh, perhaps, derisively, and propose that great statesman, William M. Tweed, or General Butler, or any of the gentlemen who manage our finances. We will spare all of them without a tear. "Is all this sentiment?" asks Canon Kingsley. "No," we reply; "it is nothing of the sort. It is bathos, and we are not so sophomoric as to mistake one for the other." The Reverend Canon has made a mistake. There are many snobs in this country, likewise fools, but they do not constitute the majority of the nation, although both cast a large vote in this city, owing to foreign emigration.

To-day New York is alternating between spasms of charity and spasms of 'Lohengrin.' At least \$2,000,000 have been given away this winter, the last gift being that of the theatres, when in one day the receipts of various Matinées amounted to \$30,000. The very last sensation is 'Lohengrin,' produced at the Academy of Music, with Nilsson and Campanini in the principal rôles. The Academy is crowded; Wagnerites are ecstatic; the Germans, of whom we have a population of 200,000, are jubilant; the newspapers, for the most part, bow

down before their new god; and those who are neither Germans nor for or against Wagner as Wagner, wonder what it all means. The enlarged orchestra is well drilled, for America; the enlarged chorus is not well drilled; the spectacle is fine. The music is well interpreted, both instrumentally and vocally. The elaborate orchestration is very clever at times, violins, from the beginning to the end of the opera, doing an amount of shivering that ought to wear out the performers' right arms in a week. The *finale* of the first act is effective. As for the rest? There is a desert of pompous marching, everybody does a deal of hard work; you labour tremendously to learn, if possible, what it signifies, and the curtain falls, leaving the conundrum unanswered. Herr Wagner despises Italian opera. He has no patience with the poverty of its recitative. He claims to have produced an opera that is not a thread upon which are strung a few beads of melody: it is one prolonged melody. Certainly Italian opera is not perfect, and any one who can improve upon it will be a benefactor to music. The question is whether Wagner has done this in 'Lohengrin.' I cannot see in him the coming man. I do not hear in 'Lohengrin' a prolonged melody. I hear an attempt at a vocal symphony—I hear an orchestration that submerges the voice. It is Italian opera, with spectacle, orchestra, chorus, recitative magnified, and *arias* left out. I see singers working like Trojans, forcing their voices against nature, screaming, as Verdi never made them scream, and I doubt whether we have entered the musical millennium. It may be old-fashioned, but it seems to me that the first necessity in singing is to sing. Pergolesi, Paisiello, Gluck, thought as much; and I am heretic enough to believe that when there are no melodies in an opera, it is because the composer has none in his soul. When Herr Wagner produces an *aria* as magnificent as Gluck's "Che farò senz'Eurydice," I'll believe he could if he would. When a composer tears a voice to pieces, treating it as though it were a bassoon, I believe he fails to appreciate the mission of the most glorious of instruments, and that consequently his is not the ideal opera. That the Wagnerian crusade may result in ultimate good, is most probable, but in spite of the present excitement,—a species of temperance movement or camp-meeting revival,—'Lohengrin' will not be popular. Verdi's 'Aida,' modelled on Wagnerian principles, is finer in plot and spectacle, far richer in melody, and infinitely truer to the voice. The success of 'Lohengrin' at Bologna must have been due to the spectacle and to the masterly leadership of Mariani, the admirable conductor, since dead.

In literature there is little gossip, saving about Sex in Education. Several months ago Dr. E. H. Clarke, a Boston physician, published, through J. R. Osgood, a little book, bearing the above title. In it he asserted that the health of American girls is not what it ought to be, that the cause is overworked brains, and that bad would be made worse by co-education of the sexes, not because women are intellectually inferior to men, but because women, for physical reasons, must learn in woman's and not man's way. This little book has created endless discussion. The cleverest women in the land have taken up the gauntlet, and Messrs. Putnam & Sons have just published a series of essays, written by Miss Brackett, a prominent teacher, and others, in which Dr. Clarke is very effectually answered by facts, science having an able exponent in Dr. Mary Putnam Jacobi. That the health of American girls is unsatisfactory, they admit, but the cause is not study. It is want of exercise, too early excitement, wrong methods of living. "I believe," writes Mrs. Dall, in this same book, "that in no country in any age was life ever so reckless, and so carelessly dissipated, as it is in America to-day. In Sybaris itself, in Corinth, and in Paris, only a few wealthy people could indulge in the irregular lives which the unexampled prosperity of this country opens to the great bulk of the population." Here is the beginning of the evil. Reckless, rich, half-educated parents exercise

no care over their offspring. The lawlessness and bravado of our American children and youth, so severely commented upon by foreigners, are simply an index of the uneducated state of the greatest amount of directive force that the world has ever seen. A fatal error is committed in education when this central truth is overlooked, as when one treats these manifestations as in themselves wrong, instead of recognizing their value, and bending the energies in their proper direction.

Miss Brackett avers that one great trouble with American girls, and one easily remedied, is not that their brains are overworked, but that their bodies generally, including the brain, are underfed. This is perfectly true. It is not that they do not eat enough, but they do not take in enough of the chemical elements necessary to build up the system. Then, too, there is no country equal to America in the irregularity and spasmodic nature of the demands which society makes upon its women. No girls are so ready to rush headlong into all kinds of exercise, mental or physical, which may be recommended to them. It is a pity that to balance our greater amount of fiery energy in the matter of education, we have not a sounder philosophy. By dint of much floundering, by just such books as are now being put before the hungry public, we hope to attain wisdom. One point, however, is settled. Study is not undermining American girls, where, at least, it is properly directed, nor is the result of co-education the *bête noire* Dr. Clarke would have it. The statistics printed are against him. Reports from every college, including Oberlin, which has had an experience of forty-one years, claim that more young men break down during a course, and are obliged from ill health to abandon their studies, than young women. And Dr. Mahan, of Oberlin, thinks that while co-education is as good for men as for women, the result to the latter is to make them more practical, more natural, less given to effeminate, rather than to feminine affectations, and more readily adapted to anything life may demand of them, than any class of women he has known. This is the experience of all. While repudiating Dr. Clarke's conclusions, every thoughtful American will be grateful to him for agitating this most vital subject. American girls must stop eating hot bread and confectionery, must lead regular lives, must not enter society before they are fully developed women, must respect the laws of their organism, must emulate their English cousins in love of fresh air and systematic exercise, or the next generation will wish it had never been born.

S.

Literary Gossip.

MR. GLADSTONE will contribute to the *Contemporary Review* for May, a translation of 'The Reply of Achilles to the Envoys of Agamemnon,' together with a Commentary on the same. Mr. Gladstone will besides contribute to early numbers of the journal a series of papers on subjects connected with Greek civilization. The May number will also contain an elaborate paper, by Mr. J. Fitzjames Stephen, Q.C., in reply to Archbishop Manning's article on Caesarism and Ultramontan-ism, which appeared in the *Review* in April; and there will be printed in the same number, the first of a set of papers, 'Rocks Ahead,' by Mr. W. R. Greg. In the June issue of the *Contemporary*, Mr. Matthew Arnold will begin a short series of articles.

THE Speeches and some unpublished Political Writings of the late Lord Lytton are in the press, and will shortly be issued, with a prefatory notice by his son. The Messrs. Blackwood will publish the work.

It is said that Mr. Charles Reade is at present engaged in the composition of a work of fiction on the subject which has occupied

the attention of Mr. Plimsoll—the sending forth of overladen and unseaworthy vessels. Mr. Plimsoll will, we are told, himself furnish the data.

MR. C. G. LELAND ("Hans Breitmann") and Prof. E. H. Palmer, of Cambridge, are preparing a volume of ballads in the English gipsy dialect, with metrical English translations. Miss Tuckey, a young lady already known by some *vers de société*, published in *Chambers's Journal*, is also a *collaborateur* in the work; and Mr. Hubert Smith contributes specimens of Rommany songs, collected from the gipsies who accompanied him in his tour through Norway. The book will contain only authentic gipsy compositions and ballads founded on incidents actually related by the Roms.

THE present year being generally accepted as the four hundredth Anniversary of the Introduction of the Art of Printing into England, the Printers' Pension Corporation have it in contemplation to celebrate the event by holding, in June next, a public exhibition of antiquities and curiosities connected with the art. A Committee is now being formed to carry out the object in view.

'THE Story of Valentine; and his Brother,' which has been commenced in *Blackwood's Magazine*, is, we believe, from the pen of Mrs. Oliphant. Mr. Marshall is understood to be the author of the series of papers now appearing in the same magazine, under the title of 'International Vanities.'

THE forthcoming new edition of the 'Encyclopædia Britannica' is making satisfactory progress. The first volume will probably be ready towards the close of the year. The dissertations will not be given in a prefatory way, as in the last edition, but will be incorporated in the work.

So soon as Mr. Walter Thornbury has concluded the second volume of 'Old and New London,' now in course of publication by Messrs. Cassell, Petter & Galpin, Mr. Edward Walford will undertake the succeeding volumes of the work, in which he will deal with Westminster and the Western suburbs.

PROF. OWEN, who has lately returned from a tour in Egypt, will preside over the Ethnological Section of the International Congress of Orientalists to be held in London, from the 14th to the 19th of September.

MRS. ANDERSON, M.D., will reply, in the next number of the *Fortnightly Review*, to Dr. Maudsley's article in the April number on Sex in Education.

PROF. CURTIUS has gone to Athens, and, it is expected, will undertake excavations at Olympia.

IN the Report of the English Dialect Society, for 1873, it was stated that Messrs. Britten and Holland were preparing a book upon English plant-names, which they hoped to have ready in 1875. We now hear that the English Dialect Society have made arrangements for the immediate publication of the work, and that a portion of it, containing the list of plant-names from A to D, may be expected as early as the end of the present year, and will be one of the Society's publications for 1874. All contributions to this work should, accordingly, be sent in as soon as possible.

ANOTHER publication in preparation for the same Society will contain large additions to the well-known East Anglian Glossary of the Rev. R. Forby, to be edited, chiefly from MS. sources, by Mr. Skeat, formerly curate of East Dereham, in the centre of Norfolk. The MS. notes were chiefly made by the late Rev. E. S. Taylor, who devoted much time to the improvement of Forby's Glossary, and by R. Bevan, Esq., of Bury St. Edmunds, who presented his copy of the work, with MS. notes, to the Philological Society many years ago.

WE understand that M. Émile de Laveleye's essay on the early history of property will appear at Paris in about six weeks. Its title is 'La Propriété Primitive.'

M. SALLANTIN, Procureur of the Republic at the Tribunal of the Seine, has addressed a letter to the President of the Chamber of Printers at Paris, calling his attention to the frequent infringements of the law of the 6th of July, which orders that all printers shall deposit two copies of any periodical printed by them, whatever may be its character, at the *parquet* of the place in which such periodical is printed. M. Sallantin complains, that in the case of at least 200 periodical publications, principally reviews and literary journals, printed in Paris, this requisition has not been complied with; and he consequently hopes that, by thus calling attention to it, he may be spared the trouble and annoyance of exacting the fines which the law entitles him to demand from those who infringe it. In a second communication to the President of the Chamber of Printers, M. Sallantin announces his determination to prosecute all printers infringing the law of the 21st of October, 1814, combined with Article 283 of the Penal Code, which enjoins that all printed matter of whatever kind shall bear the name, profession, and address of the person at whose press such matter may have been printed.

A GERMAN translation of Mrs. Grote's Life of her husband has appeared at Leipzig.

MR. C. A. AIKIN writes:—

"Will you allow me, through your columns, to offer my best thanks to your correspondents, Mr. Crosby Lockwood and 'J. H.,' for having directed attention to the dilapidated condition of my great-aunt Mrs. Barbauld's tomb, in Stoke Newington Churchyard, of which I was not aware until the present time? Should they again have occasion to direct their footsteps to that retired spot, I trust they will find that their considerate offers have been already anticipated."

THAT predilection for the study of theology, which the Scotch are said to possess, seems not to be the monopoly of the sterner sex. We hear that upwards of 200 ladies attended Prof. Macgregor's opening lecture, at Edinburgh, on Tuesday last, most of whom enrolled themselves as members of the new Theological Class. Also that about 150 ladies attended regularly the Class of Biblical Criticism, conducted by Prof. Charteris, the first session of which was recently closed.

DR. SCHLIMMER, of Teheran, who has spent nearly thirty years in Persia, partly as a Professor in the Collège Polytechnique de Perse, partly as chief sanitary officer of Teheran and as a medical officer in the army, will bring out presently a book, entitled 'Terminologie Medico-Pharmaceutique et An-

thropologique, Français-Persane et Persane-Français.' The work will contain, besides the nomenclature of the Persian Fauna and Flora, a list of Persian Drugs, an account of the manner in which they are prepared, as well as of the places and the cases in which they are used. The equivalents in English, German, and Dutch of each term will be given.

THE Rev. Albert Löwy has been appointed Editor and Secretary to the Society of Hebrew Literature. In Berlin, a *Magazin für Jüdische Geschichte und Literatur* has been commenced under the editorship of Dr. Berliner.

THE prices now obtained for autographs have been lately remarked upon. A new instance appeared in the sale of the collection of specimens formed by the late M. A. De Labouisse-Rochefort, a Toulousian poet of the First Empire and the Restoration. His collection of autographs, of which we spoke a week or two ago, was famous, and when sold at the Hôtel Drouot, on the 28th ultimo, attracted great attention. Certain specimens obtained the following prices: Balzac the Elder, 50 francs; L. Backhuizen, with a drawing, 50 f.; B. Castiglione, a fine letter, 54f.; Daneau, Calvinist, 51f.; D'Auvergne, Composer, a rare example, 49f.; Duclos, of the Académie Française, 55f.; the first Earl of Essex, a very valuable letter, in French, to Henri IV., 195f.; a letter by Prince Eugène of Savoy, 58f.; St. Francis de Sales, 110f.; James the First of England, in French, to Marie de Médicis, 195f.; Louis XI. of France, a letter, complete, entirely autographic, and signed, 925f.; J. J. Rousseau, a fine letter, 85f.; St. Vincent de Paul to Mdle. Legros, 195f.; P. Viret, collaborateur of Calvin, addressed to Calvin, 205f.

DURING the great French Revolution a daring collector, Dufourny, used to get up in the darkness of the night and take down from the walls the bills posted there in day-time, which it was forbidden to touch under penalty of death. The collection which he thus formed at the imminent peril of his life is now in the British Museum, as well as a very curious collection of the posters of 1848. M. Firmin Maillard, no doubt at less risk, has imitated Dufourny during the siege of Paris and the reign of the Commune (1870-71). The result of his labours is a collection of 435 bills, published in one volume, 'Les Publications de la Rue pendant le Siège et la Commune' (Paris, Aubry).

'Le Journal inédit d'un Ministre de Charles X., sur la Révolution de 1830,' by M. le Comte de Guernon-Ranville, full of curious revelations which a colleague of Prince de Polignac could alone supply us with, has just been published in the *Mémoires de l'Académie de Caen*. The manuscript of this Journal had been entrusted, by the author, to one of his friends, M. Boullée, who bequeathed it, in April, 1871, to the City Library of Caen. This valuable document, of the existence of which few persons were aware, was, nevertheless, communicated to M. de Vaulabelle, who sometimes quotes it in his 'Histoire des Deux Restaurations,' under the title of "Bulletin inédit des Séances du Conseil des Ministres." Among other curious things, M. de Guernon-Ranville tells us that the *Journal des Débats*, which the legitimists later nicknamed "Journal des

Judas," received, under the Restoration from the Government, a monthly subsidy of 12,000 francs. Villèle, during his premiership, refused to pay it, and consequently was soundly abused. When Martignac came to power he agreed to pay again the subsidy; but then Bertin de Vaux exacted all the arrears unpaid during the Villèle Ministry, and the *Débats* received half a million of francs not very long before the July Revolution.

A FRENCH newspaper has commenced the publication of the hitherto unpublished memorandum book in which General Kléber daily wrote the thoughts and reflections which arose in his mind during the expedition to Egypt. As might easily be surmised, Bonaparte is not over tenderly handled by his lieutenant and unlucky successor in Egypt. "Is B. loved?" says Kléber. "How could he be? He loves nobody He does not know how to organize or manage; and, nevertheless, wishing to do everything, he organizes and manages. Hence confusion and waste, which reduce us to absolute want in the midst of plenty. He has never any fixed plan, all goes by skips and jumps; the day rules the affairs of the day. He pretends to believe in destiny."

NEXT week, probably, we shall print a poem by Burns, which has not, it is believed, been published before.

SCIENCE

The Universe and the Coming Transits. By R. A. Proctor, B.A. (Longmans & Co.)

THIS volume consists, as may be inferred from its title, of two series of papers on subjects which have no connexion other than that they are both astronomical. Those composing the first part, 'The Universe' (which fills the first 230 pages of the volume), appeared from time to time in different periodicals, the first, on star-streams, being in the *Intellectual Observer* for August, 1867. In the title of this, and of a later one called 'Star-Drift,' published in the *Student* (the successor of the *Intellectual Observer*) for October, 1870, we have the key-note of the whole series. Probably many of our readers may have seen all or most of these papers, the author's name being a sufficient guarantee for the interest which his writings inspire. We shall not, therefore, enter into any lengthened discussion of them. With immense industry, following out an idea suggested by a close consideration of star-maps (which, he remarks, must more casually have occurred to those early observers who gave such names to constellations as Serpens, Draco, Eridanus, and the like), Mr. Proctor has pointed out the existence of sets, or drifts, of stars moving together in certain directions. In several cases, for instance in five of the principal stars in the well-known constellation *Ursa Major*, the proper motions are sufficiently established to remove this from the mere domain of surmise; and, more remarkable still, this has been confirmed by the results which the new engine of astronomical research, spectrum analysis, has been able, in its later developments, to indicate. Another idea which has been brought prominently forward by Mr. Proctor in this series of papers on 'The Universe' has reference to the close connexion which he believes to exist

between the so-called fixed stars and the nebulae. The latter he considers to be situated at distances from us not greatly differing from those of some of the stars, instead of being, as has been supposed, galaxies at immensely greater distances. This idea had, indeed, been urged by the author of the 'Plurality of Worlds,' in regard especially to the Magellanic Clouds, which have been found to contain nebulous matter in every stage of resolvability; but Mr. Proctor has worked it out in such a manner as to render it almost his own. Of course we cannot enter into further detail on the views he has enunciated; but we may quote one of his concluding remarks in the section we are considering:—

"The sidereal system is altogether more complicated, altogether more varied in structure, than has hitherto been supposed. Within one and the same region co-exist stars of many orders of real magnitude, the greatest being thousands of times larger than the least. All the nebulae hitherto discovered, whether gaseous or stellar, irregular, planetary, ring-formed, or elliptic, exist within the limits of the sidereal system. They all form part and parcel of that wonderful system whose nearer and brighter parts constitute the glories of our nocturnal heavens."

The second part of the work before us, 'The Coming Transits,' occupies 70 pages, and consists of a series of papers, illustrated by several careful maps of the greatest utility, which have chiefly been communicated to the Royal Astronomical Society, and printed in their *Monthly Notices*. That valuable aid has been thus afforded to the elaborate preparations which have so long been making for the efficient observation of the transits of Venus, both this year and in 1882, is an unquestioned fact. It is to be regretted that Mr. Proctor, in his able consideration of the geometrical relations of the problem to be solved, has not sufficiently borne in mind other considerations connected with the practicability of utilizing them precisely in the way that would otherwise be the simplest and best. Nor when this had been pointed out by others, has he been content to allow that some of his own views, for this reason, require modification. We have had occasion, more than once before, to refer to the matter in our columns, and must remain of opinion that the choice of stations made by the Astronomer-Royal, and his preference on this occasion for Delisle's method, as the principal (not the sole) one to be relied upon, are both wise and just. Those who have followed the preparations, now nearly completed, up to the present time, will be aware that Sir George Airy's scheme has not undergone, and cannot now undergo, any essential modification. The corresponding action of foreign Governments, at the instance of their astronomers, has been such as to support the confidence felt in that taken by our own. With regard to the "unanimous vote," to which Mr. Proctor makes such pointed reference in his title-page, it appears to us that he has somewhat misapprehended the force of an event which took place now ten months ago, and claimed from it a greater confirmation of his own views than it was intended to convey. Not the least of the advantages which may be expected to result from the actual arrangements will be the satisfactory determination, by the new methods, of a large number of important stations on the earth's surface.

GEOLOGICAL NOTES.

The United States Geological Survey, and the expedition for geographical exploration, which has been in the field since 1869, will, as soon as final action shall be taken by Congress, resume operations in portions of Colorado, under the charge of First Lieut. G. M. Wheeler. The attention of the surveyors will be mainly directed to the prominent mountain ranges of Sierra La Plata, Sierra San Miguel, and the Elk Mountains, the most elevated portions of the interior of the continent. The work upon the astronomical base will be resumed, and such astronomical parties as the appropriation fund will allow of will be set to work.

M. F. De Hauer has just completed and published his 'Carte Géologique Générale de la Monarchie Austro-Hongroise 1867—1873,' executed on the scale $\frac{1}{250,000}$. This work was commenced by Haidinger in 1850, and continued by him to 1865, when he was succeeded by M. de Hauer, who is still engaged, with his staff, on this geological survey.

'Système Silurien du Centre de la Bohême,' by Joachim Barrande, Vol. II., has just been circulated. This fine work, of above 800 quarto pages, is most complete in every respect. We learn that it is produced entirely at M. Barrande's own cost, and he is circulating it most liberally.

It seems probable that vegetable matter may, under favourable conditions, be converted into coal much more rapidly than most chemical geologists are in the habit of assuming. At least, a curious instance of an approach towards such conversion, within the historic period, has been brought before the German Geological Society by Herr Hirschwald, of Berlin. In one of the old mines in the Upper Hartz—the Dorothea Mine, near Clausthal—some of the wood originally employed as timbering has become so far altered as to assume most of the characters of a true lignite, or brown coal. It appears that certain of the levels in the ancient workings of this mine are filled with refuse matter, consisting chiefly of fragments of clay-slate, more or less saturated with mine-water, and containing here and there fragments of the old timbering. This wood when in the mine is wet and of a leathery consistence, but on exposure to the air it rapidly hardens to a solid substance, having most, if not all, the characters of a true lignite. It breaks with a well-marked conchoidal fracture, and the parts which are most altered present the black lustrous appearance characteristic of the German "pitch-coals." At the same time, chemical examination of the altered wood shows that it stands actually nearer to true coal than do some of the younger tertiary lignites. This instance seems, therefore, to prove that pine-wood, when placed under highly favourable conditions, may be converted into a genuine lignite within a period which, from what we know of the history of mining in the Hartz, cannot have extended beyond four centuries.

Since the time when Brongniart introduced the term "melaphyre" into geology as the specific designation of a particular rock, the name has been sadly abused on the Continent by being loosely applied to a variety of a palaeozoic eruptive rocks, widely differing from one another in mineralogical constitution. A large number of these so-called melaphyres have been recently studied by Herr Gustav Haarmann, of Witten, who has worked out their structure under the microscope. His results, which clearly show the unsatisfactory state in which the examination of this class of rocks is, are published in the last number of the *Zeitschrift der Deutschen Geologischen Gesellschaft*.

In sinking two shafts for working rock-salt at Westeregeln, near Stassfurt, in Prussia, some interesting sections of saliferous clays and gypsaceous deposits have been exposed. Some of these beds have yielded curious pseudomorphs of rock-salt, which have recently been described by Herr E. Weiss, of Berlin. The crystals are, in some cases, distorted cubes, considered by the author to be pseudomorphs of rock-salt after rock-salt, that is to say, the original cubes of salt having been

dissolved out from the surrounding clay, their cavities were lined by a thin coating of quartz, and these hollows have been subsequently filled in by a second deposition of salt. The other pseudomorphs are red crystals of salt, which appear to have taken the place of carnallite, a chloride of magnesium and potassium, which occurs abundantly at Stassfurt.

Geologists have long been interested in the region of extinct volcanoes at the southern foot of the Venetian Alps, known as the Vicentin. Three distinct periods of eruption may be traced in this locality, namely, Permian, Oolitic, and Tertiary. The petrological characters of these volcanic rocks have been carefully studied—mineralogically, microscopically, and chemically—by Dr. A. Von Lasaulx, of Bonn, who has contributed a valuable paper on the subject to the German Geological Society.

Some remarks on the geology of the area occupied by primitive rocks in Sweden have been communicated to the last number of *Leonhard and Geinitz's Jahrbuch*, by Herr Törnebohm, of Stockholm. This number also contains a biographical sketch of the late Prof. Naumann, from the pen of Prof. Geinitz, of Dresden.

THE GOVERNMENT SCIENTIFIC EXPEDITION. (Third Notice.)

IN connexion with the voyage, it is rather with the physical conditions of the ocean beneath the surface that we have to deal, than with the surface itself. The surface temperature has at all times been readily obtained, and, until lately, it was believed that we had a store of deep-sea temperatures recorded, on which we could found problems in oceanic circulation; and we need but mention the conclusion arrived at by the late Sir James Ross, who, in his memorable voyage to the Southern Seas, obtained a series of deep-sea temperature observations, never before approached for extent or the care with which they were taken. From them Sir James deduced that the mean temperature of the deep ocean is 39.5 degrees; but this conclusion is now considered erroneous, as the effect of pressure on the bulb of the thermometer was not then considered, and it was afterwards ascertained by experiment that the bulb of the strongest thermometer made was subject to compression, and to such an extent as to render all previous observations, in the case of which the type of the instrument used cannot be obtained to calculate a table of correction from, of no value, and even when they can be procured the effect of pressure is so varied as to throw a doubt upon the results obtained. This defect was overcome by simply covering the full bulb with an outer covering or protector, so that the bulb is entirely relieved from pressure, and the effect of pressure on the other parts is so small, that it does not, in the slightest degree vitiate the value of the observations; but as the *Challenger* is the first vessel that, for extensive observations, has been furnished with these thermometers, we have not the privilege, as with the soundings, of utilizing the observations of others. Still important facts can be demonstrated from the observations obtained by that ship, and Capt. Nares has added to the value of the isothermal diagrams by some very lucid remarks, which are embodied in this paper.

The temperature observations made were, as before stated, a number of serial soundings in each position at every 100 fathoms, down to 1,500 fathoms, and also at the bottom. Below 1,500 fathoms the temperature falls gradually, or if there is any disturbance the thermometers, protected for pressure as they are, are unable to denote it.

In obtaining these serial temperatures in a strong surface current, an irregularity in the temperatures obtained is occasionally experienced. Frequently the index registers a colder temperature than could possibly exist at the depth to which the thermometer has been submerged. In order to bring the suspending line as nearly as possible "up and down," a weight of at least one hundredweight has to be used, and although every care and precaution may be taken, the jerking or letting go may disturb the index. The only other way to account for it is, that the vibration given to the line by a two-knot current running past

the upper fifty fathoms, is communicated to the thermometers when near the surface, or on leaving the water.

Capt. Nares remarks that, at present we may suppose that the water at the equator, east of St. Paul's rocks, cooling so gradually as we descend, is at all depths, at its normal temperature, undisturbed by currents, except at the immediate surface; and that elsewhere any deviation from this regularity is caused by some movement of the water, sluggish or otherwise. The decrease in temperature here is so rapid as the depth increases, that at 60 fathoms from the surface the temperature is 61.5 degrees, the same as at Madeira at the same depth. At the depth of 150 fathoms, the temperature is 50 degrees, the same as that in the Bay of Biscay, and 28 degrees below that at the surface. Below the water immediately affected by the solar heat, which appears by these observations to be only the upper 60 or 80 fathoms, all the water in the North Atlantic, as far north as the 40th degree of latitude, is warmer than that at the same depth at the equator.

In the northernmost line, between Bermuda, Azores, and Madeira, there is a decrease in temperature, from west to east, to 400 fathoms, when the conditions are reversed in the deeper water by an increase of temperature even to 800 and 900 fathoms, the most equable temperature or depth isotherm being about the line of 500 fathoms, where the mean temperature is 46.6 degrees. In the second line, between Sombroero and the Canary Islands, the conditions are much the same, but the depth isotherm is nearer 400 fathoms where the mean temperature is 47.8 degrees, and on the equator the depth isotherms are regular.

In comparing the two sections taken across the North Atlantic, the manner in which the isotherms between 60 and 40 degrees, occupying the relative depths of 200 and 700 fathoms, are pressed down and squeezed together by the warm belt on the western side of the north section, is very remarkable, that of 40 degrees occupying nearly the same position in both sections. Below that band, at a depth of 700 fathoms, the water is similar in an extraordinary degree, and varies but slightly.

Immediately the warm belt is lost west of the Azores, the water which, on the western side of the section, was pressed down by it, rises, and occupies exactly the same depth at which it is found in the other section taken nearly a thousand miles further to the southward. A position 200 miles west of the Azores may be taken as the one most free from currents. About the islands themselves there are indications of local disturbances.

Soon after the warm belt is lost, a broadening of the isotherms between 45 and 55 degrees is observed. As this change agrees so nearly with that found on the coasts of Europe, being water of the same temperature, and occupying the same abnormal depth, 700 fathoms, it cannot but be supposed that a connexion exists, and that the overflow of the Gulf Stream, passing north of the Azores, strikes against the European coast, and, "banking down" part of it, and having lost 15 degrees of its heat, branches off to the southward, and occupies the place of that originally blown to the westward by the trade winds, cooling all the time, for the isotherm of 45 degrees in the south section is only 550 fathoms from the surface; while in the north section it is 700 fathoms deep. The water at that depth is thus 3 degrees warmer in the north section than in the southern. As the disturbance at that depth is not to be found near Teneriffe, the conclusion is that it must be moving from the north.

The temperature of the bottom water itself varies very little, except on the west side, where, in the deepest part of the south section, the water is decidedly slightly colder than that found elsewhere.

The serial temperatures across the Gulf Stream indicate that the influence of the stream is extremely superficial, extending only to a hundred fathoms below the surface; beneath is the cold Labrador current, running to the southward along the American coast, and cooling the upper 300 fathoms of the Atlantic water more than 20 degrees. At 400 fathoms the Atlantic is 16 degrees

cooler; at 500 fathoms, 10 degrees; at 600 fathoms, 4 degrees; at 700 fathoms, 2 degrees; and all the water below down to 1,700 fathoms, 1 degree.

It is remarkable that the bottom temperature of this stream is not lower than, or even quite so low as, that found in the deepest part of the Atlantic further south, which would suggest that the cold water at the bottom is derived from an Antarctic rather than an Arctic source.

The serial temperatures obtained in the North Atlantic show the gradual expansion of the stratum of water of a temperature between 62 and 66 degrees, which extends from 260 miles north of St. Thomas's to the Gulf Stream, a distance of a thousand miles, with a maximum thickness of 380 fathoms, that is, 330 fathoms thicker than the corresponding stratum occupies further to the southward. The origin or movement of this immense body of water, it may be premature to dwell upon, but as its thickest part joins the warmer water of the Gulf Stream, it is evidently connected with the Gulf Stream, probably as an offshoot. In the neighbourhood of Sandy Hook it extends 200 fathoms deeper than the stream itself, whilst off Charleston, 600 miles nearer the source, the same temperature is found at the same depth.

The mean temperature of the upper 1,500 fathoms of water in the North Atlantic is 4½ degrees warmer than that at the equator, agreeing with the reported difference in temperature of the north and south hemispheres.

The temperature of the bottom water at all the stations between Bermuda and the equator, on the eastern side of the Atlantic, passing Cape de Verde islands, is remarkably uniform at 35.2 degrees. North-east of this curved line, in the Bay of Biscay, the bottom is 1 degree warmer; south-west of the line it is half a degree colder. Further south again, at the equator, on the western side of the Atlantic, the bottom temperature is 32.4 degrees, or 2.8 degrees colder.

The presence of water of a temperature of 32.4 degrees at the equator, with warmer water at all the stations north of it, proves unmistakably that the cold water at the bottom of the Atlantic, as far north as the Azores and Bay of Biscay, equally with that at the equator, is derived from an Antarctic and not from an Arctic source; for if at the equator the water supplied from the southward retains its cold temperature to so great an extent, the bottom water of the North Atlantic, if supplied from the nearer Arctic sea, should be at least as cold; but the temperature of the lowest stratum increases decidedly as we pass north, and completely cuts off the Arctic water found at the bottom of the Farøe channel by the Porcupine from that discovered at the equator.

THE SHAPIRA COLLECTION.

THE following letter has been received at the office of the Palestine Exploration Fund, from Lieut. Conder, R.E.:—

P. E. F. Camp, March 19, 1874.

Medical reasons having obliged me to re-visit Jerusalem for a few days, I took the opportunity of making inquiries as to the later history of Mr. Shapira's Collection, and I lay the results before the Committee without venturing on an opinion.

M. Ganneau's entirely unexpected letter fell like a thunderbolt on those concerned in the affair, and it is to the credit of Mr. Shapira and the various respectable Germans who had committed themselves to the opposite opinion, that they made immediately every effort to satisfy themselves on the subject.

Of the examinations held, especially that at our house, when M. Ganneau met the other interested parties, and of the unsatisfactory results of these inquiries, the news will already have reached England; but probably no account of the subsequent expedition to Moab will as yet have arrived.

The expedition consisted of two English clergymen, Rev. J. Neil and Rev. Mr. Hall; of Capt. Stephens, an English naval officer; of M. Serapion, Chancellor of the German Consulate; of Pastor Weser; and of a Mr. Duisberg. They were

protected by a letter from Sheikh Diab, and guided by a peasant employed by the Bedouin to cultivate their land. This individual had described the discovery of an inscribed pot by himself and a Bedouin companion in a cave which they were cleaning out to accommodate their cattle. The Bedouin advised him to take his treasure either to the Armenian patriarch or to Selim el Gari, in Jerusalem. He, however, lost it with his abba in crossing the swollen Jordan. On arriving in Jerusalem, where the only talk was of the recent semi-official investigation of the potters, he thought best to communicate with the Germans, and offered to guide an expedition to the place where the pot was found. The departure was kept a secret until shortly before it took place, but considerable difficulties were anticipated. The party camped near us, at 'Ain el Sultan, on the 24th of February, and reached the Damieh Ford on the following day; they proceeded to Arak el Emir, and to a village called Tubkah el Foka. They were, however, unable to penetrate far inland, owing to the heavy nature of the ground. Investigating the cave, they found fragments of broken painted pottery, which they suppose of Roman date. The guide informed them that the pot he found was similar, and the circumstance is only valuable as showing the apparent ignorance of the Arabs on the subject of the pottery, and, their imperfect acquaintance with inscriptions, ornament being often mistaken for lettering.

At Arak el Emir a great quantity of pottery, of various kinds, was brought for sale, and amongst the rest two collections of a character precisely similar to that of Mr. Shapira. Unfortunately, not one of these fragments was inscribed. There were forty in all; one lot of twenty-four being first brought, then a second of sixteen, which was said to be discovered at a ruin half-an-hour east of Muim (*sic*) el Rasas. The country visited was about a day's march north of that whence Mr. Shapira's pottery is supposed to have been brought. The Arabs professed extreme terror of discovery by any member of Diab's family, who, they said, took their discovered idols from them without payment, and sold them at enormous prices to Mr. Shapira.

The objects are mostly fragmentary, but reproduce the various forms noted long ago in the first collection—the seven dots, the seven bands, the round eyes, and grinning mouths. One very curious Phallic emblem is quite of new type. Another head, with a long horn upon it, resembles exactly that before sketched and sent to the Fund, with two letters on the trunk, supposed to spell the name Jehovah.

The famous Sheikh, Goblan, dogged the steps of the party, and returned—though not employed by them in their company—to our tents at Wady Fasail: he has not been connected with the affair previously, but announced his intention of joining in the speculation. He went up to Jerusalem with the party, and demanded backsheesh for not having attacked them whilst in his power, which they, however, felt less pressed to give when safely out of it.

The results of this expedition, though not great, are still interesting. In showing me those objects which fell to his share in the general division, Pastor Weser also brought out the fragment of inscription which he found in his first journey to Moab. I understood him to say that he had found by digging a depth of some four feet in a spot not pointed out to him, but chosen by him as likely. This adds materially to the value of the discovery, but was not previously known to me.

Mr. Shapira also showed me the new part of his collection, which I had not previously seen: he has not obtained any for about three months, and does not wish any more to be brought to Jerusalem at present. The number sold was roughly 1,400, and he has at present 400 more, of which about one-sixth are inscribed, the remainder figures plain or with symbols. The extraordinary variety of the objects is only exceeded by their enormous number; many of the idols are as large as those formerly got, and even more curious; the in-

scriptions are very plainly cut, and are said to be legible, making an intelligible sentence in most cases.

CLAUDE R. CONDER, R.E.

SOCIETIES.

GEOGRAPHICAL.—April 13.—Right Hon. Sir H. Bartle Frere, K.C.B., in the chair.—The papers read were: 'Majwara's Account of the Last Journey and Death of Dr. Livingstone,' by Mr. F. Holmwood,—and 'Journey through Kuldja and Russian Turkestan, with Remarks on the Hydrography of that Region,' by Mr. Ashton W. Dilke.

ASTRONOMICAL.—April 10.—Prof. Adams, President, in the chair.—Mr. De La Rue gave a verbal description of a piece of apparatus which he had devised for carrying out M. Janssen's method of photographing Venus near to ingress and egress upon the Sun's disc. The instrument is intended to be attached to the photo-heliograph, and weighs less than eleven pounds, inclusive of a small driving-clock, which carries a revolving plate of about ten inches in diameter, on which small photographs of Venus and the Sun's limb are to be taken.—Lord Lindsay also described the form of instrument which he had devised for the same purpose: it appeared to be very similar to that described by Mr. De La Rue, except that it is mounted on a separate pillar from the telescope, in order to avoid tremors.—Lord Lindsay also read a paper 'On a Method of Determining the Solar Parallax from Observations to be made at the next Opposition of Juno, which occurs in November of this Year.' He proposes, while in the Mauritius, to make a series of heliometric measures of the distance of Juno from the nearest fixed stars; and, by comparisons of the measures taken soon after Juno has risen above the eastern horizon with those taken before it sets at the western, to determine the terrestrial parallax. By this method he will be able to make his measures during all the clear nights of the month, or six weeks before and after Opposition; and, although the Parallax will be considerably less than in the case of Venus, he considered that he had reason to hope that the probable error of the result would, owing to the number of the measurements, and the ease of dealing with points of light instead of discs, be less than either in the case of the Transit of Venus or the Opposition of Mars.

ARCHÆOLOGICAL INSTITUTE.—April 10.—Sir S. D. Scott, Bart., V.P., in the chair.—The Chairman dwelt at some length upon the loss which the Institute had sustained in the decease of Mr. Albert Way, one of the original founders of the Institute.—A letter from the Dean of Westminster, who had intended to have been present, was then read, expatiating upon the deep obligations of the Society to Mr. Way.—Mr. Bohn and Sir J. Maclean contributed some remarks in support of the observations made by the Chairman, and a vote of condolence with Mr. Way's family was passed.—Mr. Burt read an autograph letter of the Earl of Marr, the well-known Jacobite leader, dated "From y^e Council Board at Inspruck, April 7, 1717," written by "y^e permission of the King my master" to "Lewis Pryce, Esq., att Gogurthan," the representative of the most influential family in the county of Cardigan, informing him of an intended descent upon the coast of Wales, in favour of the Pretender in that year, which appears, however, not to have taken place. The original is preserved among the MSS. at Peniarth, and was exhibited by Mr. W. W. E. Wynne.—The Secretary read 'Notes on some of the Megalithic Structures of the Channel Islands,' by Mr. J. F. Nicholls, of Bristol, who sent some sketches in illustration.—A memoir 'On an Inscribed Stone lately found at Sea Mills, on the River Avon, the Roman Trajatus,' by the Rev. H. M. Scarth, was then read. The stone, when first found, was thought to have reference to Mithraic worship, but was finally attributed to the result of Romano-Christian influence.—Prof. Donaldson made some observations in support of the last-mentioned view of the

subject.—Sir J. C. Jervoise sent a matrix of a seal of a court for tallages, supposed to be Flemish, fifteenth century.—Mrs. J. G. Nichols exhibited some interesting original MSS. They consisted of four rolls of Royal New Years' Gifts, temp. Henry VIII., Edward VI., and Elizabeth, all signed by the sovereign, and from some of which very curious passages were read in illustration of their contents; also, a roll of accounts of Thomas Warley, "Clerk of the King's works," 17 Henry VII., and an "Inventory of the reliques, ornaments, &c., of the Abbey of St. Bertin, at St. Omer," dated 1465, and mounted upon a roller.—Capt. Oliver, R.A., sent the 'Manual of Penmanship,' by William Cocker, the well-known arithmetician, published in 1669.—Mr. Fortnum exhibited a mourning ring of Queen Anne. The bezel is formed as a coffin, containing a mat of the Queen's hair, over which are the crowned initials A.R., and a death's-head and crossed-bones, beneath a piece of crystal. The hoop is enamelled black, with the inscription ANNA REGINA PIA FELIX, in letters of gold; inside is engraved "Nat. 5 Feb. 1664—Inaug. 8 Mar^{ch}, 1701. ob^d. 1 Aug^t. 1714." The ring is small, seemingly for a lady's hand.—Mr. S. Tucker exhibited a copy of a drawing by the herald Glover, showing "the true forme of y^e faulchion," by the tenure of which the family of Pollard, of Pollard Hall, Bishop's Auckland, held certain lands.

INSTITUTION OF CIVIL ENGINEERS.—April 14.—T. E. Harrison, Esq., President, in the chair.—The following twenty-six gentlemen were elected Associates: Sir H. V. B. Johnstone, Bart., M.P., Capt. E. Harvey, Messrs. T. Ashbury, J. Barr, W. Batten, C. Blackwell, F. S. Braham, J. Clemenson, W. L. Coke, C. H. Darbshire, R. Harris, J. W. D. Harrison, L. C. Hill, E. Jackson, J. W. Johnson, T. E. Kemp, L. A. de J. de Labastide, C. M. Palmer, M.P., H. W. Pearson, D. Rankine, G. Shortrede, U. A. Smith, J. Stevenson, G. M. Stewart, A. T. Walmsley, and A. Wilson. The Council have transferred Messrs. R. Daglish, F. Fox, J. C. Hawkshaw, J. Shand, A. T. Simpson, J. C. Simpson, and H. H. Wake, from the class of Associate to that of Member; and have admitted the following Candidates as Students of the Institution: Messrs. B. W. Cantopher, H. P. Chambers, G. Gooch, E. L. Hesketh, P. H. Holmes, J. H. Lorimer, H. C. Snell, and I. Spielmann.

MATHEMATICAL.—April 9.—Prof. Cayley, V.P., in the chair.—Mr. J. Hammond was proposed for election; the Rev. Prof. Townsend was admitted into the Society; and Prof. C. Niven and Mr. T. Muir were elected Members.—The following communications were made: 'On Probable Error in Statistics,' and 'The Combination of Statistics,' by Mr. G. H. Darwin.—'The Determination of the Form of the Dome of Uniform Stress,' by Mr. C. W. Merrifield.—Mr. A. J. Ellis gave an explanation of his theory that ordinary (commutative) algebra is the calculus of similar triangles upon one plane.—Prof. H. J. Smith spoke upon the higher singularities of plane curves.—A paper, by Mr. H. M. Taylor, 'On Inversion, with Special Reference to the Inversion of an Anchor-Ring,' was taken as read.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 4.—'Elementary Botany,' IV., Prof. Bentley.
—Victoria Institute, 8.—'Ethical Condition of the Early Scandian Peoples,' Mr. E. W. Gosse.
—British Architects, 8.
—Society of Arts, 8.—'Carbon and certain Compounds of Carbon treated principally in reference to Heating and Illuminating Purposes,' Lecture II., Prof. Barff (Contor Lectures).
—Social Science Association, 8.—'Out-Door Relief,' Mr. W. Vallance.
—Asiatic Soc., 8.—'The Place of Ceylon in Historical and Archaeological Research,' Mr. T. W. Rhys Davids.
Tues. Royal Institution, 8.—'The Nervous System,' Prof. Rutherford.
—Statistical, 7½.—'Re-construction of the Income and Property Tax,' Prof. Leont Levi.
—Zoological, 8.—'Introduction of Salmon to the Waters of Tasmania,' Mr. M. A. Allport; 'On the very young of the Jaguar (*Felis leopardenus mex*),' Dr. J. E. Gray.
—London Anthropological, 8.—'Hybridism,' Mr. Serjeant Cox; 'Kentish Group of Rude Stone Monuments,' Oxfordshire Group of Rude Stone Monuments, Mr. A. L. Lewis.
—Civil Engineers, 8.—'Renewed Discussion on "Fixed Signals of Railways,"'
Wed. Botanic, 8.—'Exhibition of Spring Flowers.'
—London Institution, 7.—'English Fossils of the Nineteenth Century, III.,' Prof. H. Morley.
—Literature, 8.—'Silver Patena sent by Dr. Lord from Badakhshan,' Dr. Birdwood.

- WED. Society of Arts, 8.—Progress recently made in Ornamental Processes connected with Metallic and other Industries, Mr. W. C. Attkin.
- Telegraph Engineers, 8.—Discussion on Decay and Preservation of Telegraph Poles: Change of Electrical Resistance of High Tension Fuses at the Moment of Firing, Major Malcolm; Notes on Electric Fuses, Prof. Abel.
- THURS. Antiquaries, 2.—Anniversary.
- Royal Institution, 3.—The Atmosphere, Mr. W. N. Hartley.
- FRI. Society of Arts, 19.—Adjourned Discussion on 'Thrill as the Out-door Relief Test.'
- Society of Arts, 8.—Pyrites as a Source of Sulphur, Copper, and Iron, Dr. C. E. A. Wright.
- New Shakespeare, 8.—Authorship of the "Taming of the Shrew," with Remarks on "Titus Andronicus," Rev. F. G. Fleay.
- Royal Institution, 9.—Sea Waves, Mr. C. W. Merrifield.
- SAT. Royal Institution, 3.—Age of the French Revolution, Prof. Seeley.

Science Gossip.

THE President of the Institution of Civil Engineers, Mr. T. E. Harrison, will give a Conversatione, in the West Galleries of the International Exhibition, on Tuesday, May 19th.

A PROPOSAL is on foot to erect a memorial of Dr. Livingstone at Blantyre, near Glasgow, the place of his birth. It will be in the recollection of our readers in what warm terms the great traveller writes in the introductory chapter of his 'South Africa' of the qualities of head and heart possessed by many of the humble people of his native village. The following little incident has just been published by Mr. John Rankin, of Glasgow:—"Livingstone and I, when boys, wrought as piecers in the Blantyre Mills, he being a little older than I—he was the big piecer and I was the wee one—the big piecers always having double the wages of the wee ones. The proprietors of the mills did not allow any of their employes to walk on the banks of Clyde in the vicinity of their cotton works. Poor David was one afternoon caught taking a solitary stroll on the forbidden path, with his book of travels in his hand, which was his wont to do. He had no companions, associated with no boys of his own age. I was the only one that he at a time took a stroll with, and that was but seldom, for it was his hobby to walk alone on the banks of Clyde and other minor streams and glens, and at all times with some useful book in his hand; and for having disobeyed his employers' orders, by having walked on the bonnie banks of Clyde, although the property was in no-wise theirs, he got his choice of submitting to a fine of 2l. or leave the work. It is needless to say he left, for he had a noble spirit in his youth, which he carried with him round the world, even unto death; and may his spirit now rest in peace with his God, is the sincere wish of his old fellow-worker at Blantyre."

COL. STUART WORTLEY is appointed to the curatorship of the Patent Museum, South Kensington, in the place of the late Sir F. P. Smith.

L'Institut of April 1 prints, at considerable length, a lecture by M. Folie, delivered at the annual public Séance of the Royal Academy of Belgium, having for its title 'Du Commencement et de la Fin du Monde, d'après la Théorie Mécanique de la Chaleur.'

The French Minister of Agriculture and Commerce announced at a late meeting of the Assemblée that it was proposed to give M. Pasteur a pension of 12,000 francs, for the eminent services he has rendered to science.

THE *Mémoires de la Société d'Emulation d'Abbeville*, Third Series, first volume for 1869 to 1872, is before us. Amongst other matters, it contains a valuable catalogue of 'Plantes Vasculaires du Département de la Somme,' by MM. Eloy de Vico and Blondin de Brutelette.

THE 'Composition and Culture of Tobacco' is the title of the Report, made by Mr. S. W. Johnson, to the Connecticut Board of Agriculture. The chemical examination of New England and Kentucky tobacco is of considerable interest, and the statement of the rate of exhaustion of the soil by its growth, which is now shown not to be very great, is valuable.

WE noticed some short time since the experiments of Prof. Robert H. Thurston on the increase of resisting power of metals under stress. Com. Beardsle has repeated those experiments, and proved that the increase of resisting power is =13.1 per cent. in seventeen hours. The *Journal*

of the Franklin Institute remarks, "The interest and importance attaching to the discovery of these facts to the engineering profession, as well as to science generally, make it eminently desirable that still further researches should be made on the effect of prolonged stress, compressional as well as tensional, and with every variety of material."

THE *Journal of the Franklin Institute* contains a good description of the "Gunpowder Pile Driver," by Mr. F. C. Pringle. The enormous power developed by the explosion of confined gunpowder has been thus utilized with great advantage in the United States, and the article referred to describes the apparatus employed, and gives some good drawings of it.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTEENTH ANNUAL EXHIBITION WILL OPEN ON MONDAY NEXT, April 20th.—5, Pall Mall East.—Admittance, 1s. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTIETH ANNUAL EXHIBITION WILL OPEN ON MONDAY NEXT, the 20th inst.—Admission, 1s.—Gallery, 53, Pall Mall, S.W. H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 168, New Bond Street, WILL OPEN ON MONDAY, April 27th.—From Half-past Nine to Six o'clock.—Admission, One Shilling.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT.—NOW ON VIEW. From 10 till 6.—A spacious Platform has been erected, so that Visitors now have an unimpeded View of the Picture.—30a, Old Bond Street.—Admission, 1s.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE TENTH ANNUAL EXHIBITION IS OPEN DAILY, from 10 a.m. to 6 p.m.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 25, New Bond Street. Ten to Six.—Admission, 1s.

ROUND THE WORLD WITH W. SIMPSON, being Pictures from the Four Quarters of the Globe by "A Special Artist."—Burlington Gallery, 191, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

DECORATION FOR ST. PAUL'S.

No work of the kind so extensive or so important has been seriously taken into consideration within this century as that of completing Wren's cathedral, the least ancient and yet the least nearly finished of English episcopal churches. Why the edifice has remained as it is, it is hardly worth while now to inquire. There are many who believe that St. Paul's came into existence too late to be the object of the passionate love and reverence which led to so many sacrifices in favour of the gigantic churches of the Middle Ages. Every one knows with what difficulty the structure was finished by Wren, and how many obstacles cropped up; of these, if that can be called an obstacle which was simple apathy, the lack of interest in the matter was, perhaps, more formidable than any other. The fact appears to be that, if the roofing of St. Paul's had depended on the devotional offerings of the people, it would have been long before the enormous mantle of lead was spread on the dome. It is true that a huge edifice was erected in comparatively few years, really within the lifetime of a man who was of middle age before he began his labours; but we have to take into account the peculiar nature of the work itself and the personal character of the architect. The delays incident to the construction of mediæval cathedrals were owing, in a great measure, to the necessity of perfecting the carvings and other enrichments part by part, labours which mechanical energy and builders' ingenuity could not expedite. Mechanical science, or rather the want of it, prohibited the use of ponderous stones such as in the seventeenth century Wren lifted with ease to prodigious altitudes. These circumstances affected the histories of our churches, and had not a little to do with their architectural character. An ancient cathedral progressed slowly but continuously from generation to generation, and its parts were brought successively into use as age after age went by, and centuries after the original architect, for whom no boastful "Circumspice" was written, had mouldered in his grave.

It was this slow work of decoration which Wren was compelled to leave to his successors,

and it is not too much to say that not one of the so-called "Surveyors of St. Paul's" has omitted to bestir himself in the matter. How Wren would have succeeded in decorating his own work with colour we have not sufficient means for judging, for no considerable example of his ability in chromatics now exists. We are almost entirely ignorant of even what he proposed with regard to St. Paul's. Mosaics for the lining of the inner dome, or false ceiling, of the crossing, a gorgeous "baldacchino" for the choir, probably because he had seen both in St. Peter's, are known to have been within the range of the architect's intentions; but what sort of mosaics, or how the baldacchino was to be ornamented, we know not, so far as colour is concerned. It is probable that Sir Christopher had not made up his mind on this subject, one involving toil second only to his enormous constructive labours. He, it is likely, conceived it something to get the highest stone fixed by his son's hands on the lantern of the cupola. That the building was to be enriched, if at all, in the manner adopted at St. Peter's and the church of St. Ambrogio at Genoa, a contemporary work, there may be strong reasons for supposing, but there is no evidence. We may be sure that the result of Wren's efforts in chromatics would have been grandiose, at least, if not beautiful; but it does not follow that it would have been gaudy, or even, according to the popular sense of the term, rich, that is, decorated in a high key of colour. We incline to the belief that nearly all the colour proposed by Wren would have been concentrated at the communion table, with spaces of the same in minor parts of the structure, but without any large display of splendid colour, except at the east end of the building.

Prodigious efforts, not a little fuss, and a good deal of money have been expended in giving to the desire that prevails, of seeing St. Paul's decorated, into something like a concrete shape. Committees have, like telescopes when drawn out joint by joint, produced smaller committees, and the practical result has been the appointment of Mr. Burges as architect for the completion of St. Paul's. He has prepared an elaborate model which shows a complete chromatic scheme for the prodigious work proposed.

The Dean of St. Paul's and the architect have permitted us to examine this model, which is at present at the Royal Academy, and it may interest our readers to have a description of the design, and remarks on its character. It is right to say at the outset that we are strongly impressed in favour of Mr. Burges's work, and heartily wish it may be carried into execution. We are not, of course, advocates for every part of the design, in fact, there are portions to which we entirely object; but looking at the whole as a whole, and the model, although elaborately-considered and undeniably beautiful, as a tentative one, every minor feature of which is subject to revision in the process of preparation for execution, and regarding it as displaying the more salient points of an impressive and fine scheme for chromatic decoration on a grand scale, we feel there can be but one opinion as to its merits.

We accept at once Mr. Burges's proposal to enrich the interior of St. Paul's by incrusting it with marble. We are audacious enough to assert that any other mode of adding colour would be insufficient and decidedly inferior; and, although feeling the temerity of the opinion, we are comparatively indifferent to the intentions of Wren on this subject. It appears that he could not have intended this mode of enrichment, because he did not prepare the piers and walls of his building for the reception of the crust of marble which is implied; but the question of cost would alone have sufficed to stop Wren from thinking of anything of the kind: for the outlay, added to the sums expended in building St. Paul's, was simply out of the question in Wren's time, but it need not trouble us now; in fact, in the long run, marble would, doubtless, be the cheapest material for decoration. It is true that, in order to apply it now, the surfaces must be cut away to

depth sufficient to admit the new crust in proper relation to the carvings, e.g., the surfaces of the piers must be removed, and replaced with marble to the present level, in order to preserve the relationship of the capitals and shafts. True as this is, we see no better alternative; but, on the other hand, the certainty of a magnificent and perfectly durable, absolutely unchangeable result. The objection to this incrustation, that it conceals the truth of the fabric, giving the appearance of marble to the reality of Portland stone, seems to us peculiarly inapplicable in the case of St. Paul's, which is full of constructive shams. Besides, unless the raw colour of the stone is to be retained, which we consider to be at once undesirable and impracticable, incrustation of some sort is inevitable, be it of paint,—like the interior of the Houses of Parliament, where the astounding folly of the "lay-element" in art led to the covering, with oil colours, of walls, which are built of a material far more beautiful than the crude Portland stone of Wren's church,—or of wash, i.e., distemper, white or coloured. Oil and water-colours are equally incrustations, and differ only in thickness from crusts of marble, while they are immeasurably inferior to the latter in every other quality, and incontestably beneath it in purity, lucidity, delicacy, and richness of tint. These qualities are the primary elements of chromatics, without which nothing fine can be hoped for. Laymen do not appreciate the importance of these qualities so much as they would do if their minds were allowed to dwell on the subject.

We assume that anything like "painting and gilding," such as that practised with such éclat at South Kensington, is out of the question with the crude Portland stone. It may, now certain energetic washings and scrapings have been performed on the walls, be seen at its best, yet this best is but a mean thing, and the stone will not retain its present tint, nor will it keep the comparative purity which now gives something like a charm to it. As for the "insincerity" of marble incrustations, we may remind Mr. Burges's opponents that no one has objected to the gilding of the railings of the gallery above the dome of St. Paul's, because some bumpkin or other may be deceived into taking the iron for solid gold. Besides, all we know of Wren's ideas of the decoration fittest for St. Paul's indicates mosaic for the dome; mosaic and incrustation differ only in degree.

Broadly speaking, the plan of Mr. Burges involves the use of warm, white Sicilian marble incrustated on the flat surfaces of the interior of St. Paul's, the free employment of gilding on the mouldings and carvings, and a comparatively sparing use of other colours in certain parts, selected as suited for emphatic treatment. There are two varieties in the application of these elements, 1, in the east end, or choir proper; 2, in the nave and its aisles. The general colour of the white marble is of a very pale grey, due to the tint of the material and its innumerable darker grey veins. Some variety of white is, of course, the only tint acceptable in a smoky London interior. In parts of the architecture, where marble could not well be applied, as the under surfaces of the arches themselves, Mr. Burges proposes to apply white *gesso*. The pilasters of the piers and walls throughout are to be enriched with colour, varied according to their positions, as above; the flutings here being deeply tinted, the capitals gilt. On the friezes of the pilasters it is proposed to place cherubs of metal, a pair above each pilaster, each boy holding the end of a festoon; these spaces are now blank. At the east end Mr. Burges intends to gild the frieze above the arcade and add appropriate inscriptions. The soffits of the arches are now occupied with plain rectangular panels; these are to be filled with gilt carvings, and other enrichments added here, also gilt; the mouldings of the arches are to be picked out in gold. The arches of Wren's work cut the frieze above. This has been accounted a great defect. The spandrels thus formed, Mr. Burges proposes to fill with circles, each containing a bust in high relief of a saint or prophet.

It has been said that these heads are so large as to reduce to insignificance the existing carved keystones. The objection is a valid one, and should be carefully attended to. The mouldings of the architrave, which run like a Gothic string entirely round the building, are to be relieved with gold, as well as those of the cornice proper. The ribs of the vault which cross the roof are to be decorated similarly to the soffits of the arcade; also the spaces which cover the clearstory. These additions would prodigiously enrich the interior. The spandrels or pendentives of each bay are to be filled with figures, painted or in mosaic, we suppose, of angels on gold grounds. The triangular spaces on each side of every window of the clearstory are to be occupied with painted enrichments, figures, &c., which, we think, might well be improved. The vault of St. Paul's is occupied by a series of flat domes, now of simple and bald character; these it is proposed to enrich with panels of raised work, comprising circles and other forms. The space which, in Gothic architecture, would be occupied by the triforium, but which is here called the attic, being above the cornice and below the clearstory, Mr. Burges proposes to decorate with panels, containing figures in white on a blue (?) ground, representing events in Scripture history, and thus give poetic significance to what is now simply an architectural element, without, we think, detracting from its architectural value.

Turning to the aisles, we find that our decorator designs to fill the soffits of the window arches, which, like those of the arcade, are now plain, with panelled enrichments, adding gold. These soffits, like the sides of the windows, are deeply splayed. The sides of the windows he would decorate with panels—the larger ones being, like those of the great piers of the arcade before named, occupied by tarsia work in arabesques; the flat spaces of the walls here to be filled with similar panels; the caps of the pilasters gilt; the ribs and other elements here to be dealt with in the same mode, with diversities of application in detail, as in the nave and elsewhere.

The east end, about the communion table, Mr. Burges proposes to enrich more effectively and more powerfully than any other portion of the great interior. The whole of the floor is to be covered with marble inlay work of differing kinds and bold colouring, in geometrical patterns, the finer sort being at the altar. The dominant feature here is the semi-dome of the apse, comprising three windows. This space, above the lights, it is suggested, should receive pictures in glass mosaic on gold grounds,—that in the centre to contain Christ in glory in the act of benediction; the sides to contain angels holding the emblems of the Passion. We doubt the wisdom of employing glass mosaic, on account of the unavoidable glitter. The ribs framing these pictures are to bear gilt carved work in panels. The spaces corresponding to the attic here, at the sides of the windows, are to be decorated with arabesques in panels.

All round the church, below the line of the aisle windows, is a series of panels, some of which are now filled with memorials. These, we believe, it is designed to fill with similar sculptured records, and in bronze, thus making them features proper to the entire scheme of decoration. As to the use of stained glass in the windows of the cathedral, Mr. Burges would employ a very large proportion of white glass of varying tints, with suitably designed figures, intended in all parts, except the east, where the more powerful effects of colour are to be concentrated, not to obscure the light, light being peculiarly needed by the nature of the decorations we have endeavoured to sketch, a thing extremely difficult to do without the aid of diagrams. Light is imperatively required for St. Paul's and its interior atmosphere; and the immense spaces of the white marble walls would enhance the effect of the light secured for the work. We presume it is not intended to give a high polish to the white incrustation; the gilding would certainly, however, be burnished in parts, thus giving an additional tint to that

material, the greater mass of it being unburnished. We trust Mr. Burges is no friend to the transparencies in Munich glass, or pseudo-pictures, which now pain educated eyes in St. Paul's,—indeed, these decorative blunders will undoubtedly be removed, when public taste is a little more advanced than at present. We have omitted to remark that it is proposed to pave the nave and aisles throughout with marble in colours, exhibiting geometrical patterns. There are plenty of precedents for the use of such works as these, and for the corresponding incrustation of the walls with marble, mosaics, and tarsia work, to say nothing of wealth of gilding: St. Mark's, Venice, and St. Peter's, Rome, are in point here.

"Economically" speaking, it is certain that marble incrustation, inlays, and gilding, although extremely costly of execution, are cheap, because absolutely imperishable, and because their original beauty may be readily revived by the simple and inexpensive process of washing. All other materials must, in course of time, be "restored," and we know what "restoration" means, both from an artistic and a financial point of view.

In conclusion, we cannot but express a hope that Mr. Burges's plan may, with such modifications as experience may dictate, be adopted. Its general principles are undeniably good, so good, indeed, that it would be hard, we believe, to improve them. Few artists have finer eyes for colour than he has, and he is one of those who, labouring from the love of art, would not fail to carry out his task with due regard to its transcendent importance. If it were only to put an end to the tiresome discussions on the subject, it is desirable to set to work on St. Paul's without delay. Delays are dangerous, and zeal is apt to cool. Once begun, there would be delays inevitable to the execution of so great a task, especially as it would be necessary to train artisans and others in the duties required of them. This would take a considerable time.

WILHELM KAULBACH.

We have already mentioned the death of this famous artist, an event which resulted from an attack of cholera, at Munich, on the morning of the 7th inst. Kaulbach was born in 1805, the son of a working jeweller of Arolsen, in the principality of Waldeck. He first learnt his father's trade, and next tried the occupation of farming, but deserted both to follow art, towards which he had shown a decided inclination at an early age. He became, in 1823, a student in the Düsseldorf Academy, then under the superintendence of Cornelius; and, when only twenty years of age, was employed by his master in the Glyptothek: this was in 1825. He painted frescoes in the arcade of the Hofgarten, and after these, other specimens, which showed him to possess extraordinary ability, and to be worthy to carry on the art-movement which had been initiated by Cornelius, Schnorr von Carolsfeld, Schadow, and others, whose voluntary task it was, not to regenerate Art in Germany, but to create it according to their own notions. Kaulbach's genius proved to be of a much richer vein than that of the didactic, *quasi* great masters, his forerunners. In 1828 he, in effect, freed himself, for the time, from almost all the trammels which an exaggerated eclecticism had forged, and produced the work known as the 'Maison des Fous' ('Irrenhaus'), the subject of which he had long meditated,—indeed, it is said that the studies for the picture itself had been made even before the artist left Düsseldorf. The work has been more than once engraved, both in Germany and France. It created an immense sensation by its unusual fidelity to nature,—at least, by what was then considered so. By modern lights, however, we judge differently of this really remarkable production. The German mind had always taken kindly to Hogarth, and the Germans had seen nothing so "human" since the great Englishman's designs opened their eyes to what Art might do with common life. This, in some degree, accounts for the delight with which the 'Maison des Fous,' which is Hogarthian in its inspiration, was received. How utterly different the picture was in execution

from those of Hogarth, it is, of course, needless to say. Kaulbach often, it is averred, admitted his obligations to Hogarth, and avowedly studied his works. The nature of the mind which could digest at once, or attempt to do so, the art of Hogarth and that of Cornelius, and endeavour to harmonize both, when working out its own inspirations, must have been a very curious subject for study. The harmonizing process was, to say the least of it, characteristic of the man of genius who produced the admirable designs to 'Reineke Fuchs' and the tremendous composition called 'La Bataille des Huns' ('Hunnenschlacht'). He also occupied himself, with far inferior success, in painting various "pretty eclecticism" and elaborate allegories of the pretentious modern German school. Such a man was a windfall, but of a rather puzzling kind, as one cannot avoid thinking, to the Bavarian king, Louis, who, long before 'The Battle' was fairly under weigh, employed Kaulbach to paint still more and more frescoes and encaustic pictures at Munich, to which, as we fear, men now exhibit considerable indifference. The subjects—they are enumerated in the guide-books—are taken from Wieland, Goethe, Klopstock, &c. 'The Battle' occupied the designer at intervals for a considerable time, and was not completely finished until 1837, when its success was transcendent. It has been repeatedly engraved. The most striking incident is that while the corpses of the slain warriors lie on the earth, their still-inflamed spirits renew the fight in the air above the field of slaughter. The idea, of course, partook of the nature of a conceit, but the carrying out of the conception was so vigorous, that, as is usual in such cases, the picture triumphed over the objections of more-exacting critics, and still retains a high place in the judgment of students. Nevertheless, it must be said that, like many modern German masterpieces, it does not, with entire success, bear tests of the higher order. However, it is, in our judgment, the result of a much rarer and incomparably higher and finer inspiration than that to which the much-lauded 'Destruction of Jerusalem by Titus' is due. The latter picture recalls an allegory, which indeed it is, being but a symbolical, not dramatic, truly poetical representation or suggestion of the momentous event in question. It is known by the engraving, and by the views which Herr Nilson painted from Kaulbach's studies on the outside walls of the new Pinacothek at Munich. The subject is represented by Titus placing the Roman Eagle on the altar at Jerusalem, while about him are Jewish priests slaying themselves, and women lamenting the downfall of their people. As if to make the design more self-contradictory in principle, angels are shown leading the Christians out of Jerusalem, thus suggesting the triumph of Christianity. The technique of this picture accords with the lack of keeping in the design. These were the chief works of Kaulbach. He produced besides a large number of portraits, book illustrations, minor allegories, humorous and domestic pieces, &c. He was appointed Director of the Academy at Munich in 1849, and was held in great honour in that city. A man of rare original power, yet not original enough to free himself from the impressions derived from his youthful studies and surroundings,—a man of fine perceptions and wealth of invention, and of prodigious industry,—Kaulbach was one who, had he been born a generation later, would have made a deeper impression on the memories of men than, as we fancy, it has been his lot to do. His fame with posterity will, undoubtedly, rest on 'The Bataille' rather than on the 'Jerusalem,' on the 'Reineke Fuchs' than on the 'Cupid and Psyche,' or the host of similar pictures which he produced. Among the most pretentious of his pictures was that enormous one, called 'L'Époque de la Réformation,' which many readers may remember at the Exposition Universelle, Paris, 1867. Men who knew not Kaulbach, and believed in the solidity of his reputation, looked on this coloured canvas with bewilderment; the better informed

regarded it with dismay: its appearance cast a deep shadow on the fame of the painter.

SALES.

SOME rare prints were sold during the present week by Messrs. Sotheby, Wilkinson & Hodge, including the following: A. Dürer, The Knight of Death, 80*l.*; St. Jerome, 30*l.*—M. Antonio, Adam and Eve, 280*l.*; Massacre of the Innocents, after Raphael, 110*l.*; The Five Saints, 30*l.*; Cleopatra, 105*l.*; The Wine-Press, 110*l.*; Man seated, with a Guitar, 24*l.*; Les Grimpereux, after Michael Angelo, 50*l.*—Rembrandt, Rembrandt leaning on a Stone Sill, 20*l.*; Annunciation to the Shepherds, 21*l.*; Raising of Lazarus, third state, 27*l.*; The Hundred Guilder Print, 150*l.*; St. Jerome, 26*l.*; The Three Trees, a little mended in the centre, 67*l.*; Landscape, with three Cottages, 59*l.*—Portrait of Titian, by Thomas of Ypern, 24*l.*—Portrait of L. de Bourbon, by Wierix, 25*l.* The two days realized nearly 1,800*l.*

Fine-Art Gossip.

THE private view of the Exhibition of the Society of Painters in Water Colours takes place to-day (Saturday); the gallery will be opened to the public on Monday next.

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AMONG the fragments lately brought over to the British Museum, in continuation of Mr. Wood's excavations on the site of the Temple of Diana, at Ephesus, may be noticed some portions, principally bas-reliefs, of the older Temple on the same site, dedicated to the same goddess, and erected in the sixth century B.C. These sculptures in some respects resemble those from Branchidæ or Miletus.

THE French papers announce the death of M. Lapito, a landscape-painter of note, as having happened on the 7th inst. He was born in 1805, and became a pupil of Watelet; he distinguished himself very early in life, and travelled much in France, Belgium, Germany, and Italy, in which countries his subjects were mostly chosen. His 'Vue de Corte' is in the Louvre; another work, 'Vue de la Forêt de Fontainebleau,' is in the Luxembourg.

THE exhibition of works of art for the benefit of the natives of Alsace and Lorraine, which is now open in the building of the Corps Législatif, Paris, comprises, among other famous works, 'La Vierge de la Maison d'Orléans,' by Raphael; the 'Corps de Garde,' by Decamps; the 'Duc de Guise,' by Delacroix; 'La Stratonice,' by Ingres; all belonging to the Duc d'Aumale. Also a great number of objects d'art belonging to numerous owners; the 'Vénus' of Ingres; a fine Bronzino; two Raphaels, &c.

THE Triennial Exhibition at Ghent will be opened in August next.

M. CABANEL'S 'Triomphe de Flore' has been taken to the Louvre.

MUSIO

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY, May 1, Costa's Oratorio, 'NAAMAN.' Madame Otto-Alexicon, Mrs. Suter, Madame Fatey, Mr. Vernon Kirby, and Mr. Suter. Organist, Mr. Willing.—Tickets, 5*l.*, 5*l.*, and 10*l.* 6*l.*, at 6, Exeter Hall.

MUSICAL UNION.—THIRTIETH SEASON, TUESDAY, April 21, at St. James's Hall, Quarter-past Three.—Quartet in C, Mozart: Sonata, D minor, Weber; Solos for Violin; Quintet, E flat, Schumann; Pianoforte Solos. Executants, Guido Papini, from Florence (first time in England), with Wiener, Wafelighem, Leserre, and Oscar Beringer (first time).—Single Tickets at Lucas's, Cramer's, and Austin's, 7*l.* 6*l.* each; Programmes gratis. Any omission of Tickets to be rectified at the Hall, day of Concert. The Free Admission, as usual, will be forwarded by post. J. E. L. A. Director, 9, Victoria Square.

NEW PHILHARMONIC CONCERTS.—TWENTY-THIRD SEASON, 1874.—Conductors, Dr. Wylde and Herr Gaus.—FIRST CONCERT, SATURDAY, AFTERNOON, April 18, at Three o'clock, at St. James's Hall, when Sir Julius Benedict's NEW SYMPHONY, in G minor, will be performed, for the first time in London. Vocalists, Mdlle. Marimon and Mdlle. Scuderi. Pianists, Mdlle. Marie Krebs. The subscription is for Eight Grand Concerts; four will take place on Saturday Mornings, and four on Wednesday Evenings.—Subscription Tickets (transferable): Sofa Stalls, 5*l.* 2*l.*; Front Row Balcony, 1*l.* 12*l.* 6*l.*. Single Tickets: Sofa Stalls, 10*l.* 6*l.*; Balcony Front Row, 7*l.*; Area Stalls and Balcony, reserved, 5*l.*; Balcony, unreserved, 2*l.* 6*l.*; Area and Gallery, 1*l.*—At Austin's, Chappell's, the usual agents, and of Henry Klein & Co., 6, Argyl-Street, Regent Street, W.

Dr. Fowle's Anthems, Special and General, for all the great Festivals, Saints' Days, and Holy Seasons in the Service of the Church. (Ladies' Printing Press.)

The Organists' Quarterly Journal. Edited by Dr. Sparks, of Leeds. Part 21, Vol. III. (Novello & Co.)

The Office of the Holy Communion. By C. A. Williams. (Dublin, Pigott.)

THE author of the compilation of anthems is described as Mus. Doc. and M.A. The degree of Mus. Doc. rises from several springs. Oxford offered the honorary degree to Handel, who declined it; Oxford did the same to Haydn, who accepted it. The Cantuar degree is purely honorary, and is never given unless in recognition of public work. Recently our Archbishops have required the certificate of the Oxford Professor of Music; but this is to misapprehend the nature of the degree. Dr. Fowle, we believe, hails from Giesen; and as he describes himself as M.A., we presume he holds the diploma in Arts. There is no law in this country forbidding any music-master in indulging in the parchment eminence of a Doctorate in Music, bestowed *de populo barbaro*, by "strange people." As Dr. Fowle states, he is "Magister Artium,"—a distinction, we presume, founded on his exodus from the Israel of Oxford or Cambridge and an incursion into Egypt or some other land of distinguished art. At all events he does not profess to come out of any English, Scotch, or Irish College.

His anthem book is of the present epoch. Its composers are Sir Michael Costa, Sir Julius Benedict, Sir W. Sterndale Bennett, Sir R. Stewart, and Sir G. Elvey. They are the Knighted composers. There is one baronet, Sir J. Gore Ouseley, and two Earls, of Wilton and of Mar; three priests, Rev. R. Haking, Mus. Doc., H. E. Owen, Mus. Bac., and S. S. Greathead; six Mus. Docs., Dunne, Gilbert, Naylor, Bunnett, Holloway, and Stanestreet; six Mus. Bacs., Atkins, Hewlett, Sangster, Russell, Colborne, Rogers; and a long list of undergraduates, too numerous to particularize. The choral anthem, first in Latin, grew out of the schemata or figures of the ritual antiphon music. When the vernacular anthem arose, the rhythms of spoken language asserted their sway, and the auditors were treated to something more than masses of sound and the impression created by the skill of the composer. Our Psalter in the common tongue enabled our composers to construct a form of anthem which has mainly preserved this country from the disgrace of having no school of music of its own. Lawes, Purcell, Croft, Weldon, and Greene, as vernacular antiphon writers, take a position in the history of music neither to be denied nor depreciated. Handel greatly assisted in perfecting the school of language-rhythm in counterpoint and solo. Poor Mendelssohn little knew the mischief that would spring from his Berlin Choir Music and his romantic choruses in the 'Elijah.' In Dr. Fowle's volume it becomes a gigantic misfortune and an unmitigated misery. It consists, as a whole, of a never-ending string of four bars; see a favourable specimen on pp. 29, 30, and 31, and a less so on p. 34, and a worse on p. 43. The English anthem is gone; it is defunct. It is now a dactylic result of chord-mongering, with few exceptions. Sir R. Stewart's anthem, p. 288, is a good quartet, well accompanied. Sir G. Elvey's counterpoint, p. 365, though neither new nor fresh, is sensible and scientific. The Earl of Mar, p. 101, has narrowly escaped making a good anthem. Sir Michael Costa writes a plain, simple, short, four-part chorus. Our church choirs are amateurs and of the people, and this fashion of murdering the vulgar tongue will lead to the annihilation of parochial anthem-singing. There must be a return to our own special and ever-pleasing invention.

Organ composers in all nations have ceased to pray or give thanks on their instruments. Part III. of Vol. III. of Dr. Sparks's Quarterly proves that, of the grand and solemn, the joyful and thoughtful, the peaceful and calm, there is but little. The composers, indeed, are either serious enough to

pray or give thanks on their instruments. Part III. of Vol. III. of Dr. Sparks's Quarterly proves that, of the grand and solemn, the joyful and thoughtful, the peaceful and calm, there is but little. The composers, indeed, are either serious enough to

the church nor smart enough for the saloon. If the organ now-a-days is an orchestra, let us have the *gaspouillement d'esprit* of the band. The present school is neither hot nor cold—neither flesh, fish, nor fowl. We have profuse modulating plunges, and wailing sentimentality in soft passages. Organ composers should study in church, watch place and instrument, and then devotional ideas may suggest themselves. There was once a large organ in the Alhambra, and the style of music in vogue there seems to inspire our present race of church musicians, who indulge in a succession of tones marked by no distinctive character and no abiding feeling.

The 'Holy Communion' of Mr. Williams, like the work of his contemporaries, is composed on no pattern—his method is neither French, German, Italian, Old English, nor orthodox Anglican. He produces no new ideas from a lack of feeling; and there is a general laxity in touch, phrase, and progression, which tends to no deep or permanent impression. Great musicians bring out the "Et Incarnatus" the "Crucifixus," the "Et Resurrexit," and in the Gloria the "Domine Hoc" is made a real solemn prayer. There is no prayer, no joy, no thanks in Mr. Williams's setting; and the sooner he studies in a school and style capable of expression, the better for his choir and church in Dublin. A fine field is open to M. Gounod, who, we hope, may set some pattern choir music for the benefit of our English musicians.

Part Songs for Public Schools. Edited by John Farmer. (Novello & Co.)

Harrow School Songs. By John Farmer. (Crossley & Clarke.)

Harrow Glee Book. By John Farmer. (Same publishers.)

MR. JOHN FARMER, the musical professor, has dedicated his Glee Book to the Rev. H. Montagu Butler, D.D., who, from his sympathy with the musician, has made singing a part of the school life. Mr. Farmer is known as a good classical musician. His selection for his pupils is marked by tact and taste. Of the Volk's melodies of Germany he has made good use, and his own contributions are clever. It may be supposed that in the choice of the words there has been no lack of judgment; and indeed our ancient as well as modern poets have been gleaned from in turn. It is gratifying to find that at our public schools such care is taken to lay the foundations of a feeling for what is pure and sound in Art.

A Complete and Comprehensive Dictionary of 12,500 Italian, French, German, English, and other Musical Terms, Phrases, and Abbreviations; including an Explanation of the various Technical Terms used in Music as they occur in the Works of the most Eminent Classical Composers and Theoretical Writers, both Ancient and Modern; Descriptions of the various Kinds of Voices and Instruments, and of the Names and Qualities of the different Organ Stops, both English and Foreign, &c. By John Hiles. (Brewer & Co.)

READING a prospectus the other day of the proposed 'New Dictionary of Music,' to be edited by Mr. George Grove, we came across the following statement:—"There is no one work in English from which an intelligent inquirer can learn in small compass, and in untechnical language, what is meant by a symphony or sonata, a fugue or strettto, a coda or any other of the terms which necessarily occur in every description or analysis of a concert or piece of music." Now, every professor or amateur who pretends to possess a musical library can of course lay his hand on many foreign dictionaries and works which will enlighten him upon the matters mentioned by Mr. Grove; and even in English we have not Moore's 'Cyclopædia of Music,' Grassineau's 'Dictionary of Music,' Dannelley's 'Dictionary of Music,' &c.; but there is a little unpretending shilling book, so valuable and complete, that we have printed its title in full. Of each subject specified in the title-

page we find short, clear, and succinct explanations in Mr. Hiles's Dictionary. We have no hesitation in pronouncing this small pocket volume as one of the most useful publications of the kind. It is admirably arranged—alphabetically, of course; and titles and terms are tersely explained. The volume, limited in size as it is, must have taken a considerable time to compile; and Continental books in all languages seem to have been carefully consulted. Even to the observance of the accents of foreign words there is remarkable accuracy. The volume really contains an amazing amount of information in the smallest compass. Of course it must be understood that it is not a biographical dictionary, nor is it an elementary work, but still on technical points it is invaluable.

The Union School Garland. Edited by William McGavin; the Harmonies by W. Hume and D. Baptie. (Simpkin, Marshall & Co.)

Leslie's Songs for Little Folks. By Henry Leslie. (Cassell, Petter & Galpin.)

THE tendency to make little children, who sing from impulse, sing by rule, is on the increase. It must be delightful labour for the teachers to hear the attempts of the "little dears" who have just commenced to talk, at accurate notation and intonation. Mr. McGavin, of Glasgow, has had a trying task in finding suitable tunes and simple harmonies, but the joint editors have done their joint work nicely, and for elementary schools or home use this little volume, printed in clear type, will be acceptable and useful.

That Mr. Henry Leslie is no novice in composing for children, we know from his former work, 'Little Songs for Me to Sing'; and the tiny folks to whose juvenile voices will be assigned the dozen airs in his present small, nicely got-up volume, need not be dismayed by their difficulty; and how can they refrain from liking the topics treated, such as "Kittie and Mousie," "The Squirrel," "The Robin Redbreast," "Butterflies are Pretty Things," "Little Rain-drops," &c.?

THE OPERA SEASON.

AS yet the operatic campaign at both houses has been barren of events. The managers still confine themselves to a *répertoire* which has done service for years. This lack of novelty is more strongly manifested each season, owing to the modern system of engaging so many new artists, who must make their *débuts* in familiar works. If the new-comers were all singers of the first class, the interest would be great: but the introduction of so many novices is disheartening. They come here before they have mastered the simplest scales—it is quite enough if they have the semblance of a voice. And then the subscribers are told: "Only wait and see what time will do to develop vocal efficiency and histrionic experience." In the season after the *début*, the improvement of the artist is pointed out. Indeed, this boast of the advance made has become chronic, except when we are assured that perfection has been reached during the very first season; and our opera-houses are turned into nothing more nor less than singing schools, and most reprehensible agencies are resorted to in order to create an artificial reputation. No wonder so many new faces are seen yearly, for all the contrivances for the manufacture of fame are sure to fail eventually. The musical public, whose instinct is so often right, settles the question by the most effective method—that is, by stopping away from the theatre when a mediocre vocalist is announced. There is no doubt the evil has been materially increased by the indiscriminate applause freely bestowed. Of course if it were said that there is an organized *claque*, there would be an indignant disavowal. The genteel term to apply to thick and thin supporters is, "friends of the house"—deadly enemies, we should think, they prove too often. The general public would be much more liberal in according approbation, but for the fear of being identified with the applauders who are excited at everything, and often at

nothing. The practised eye and experienced ear know the precise places from which the *furor* comes and the bouquets are thrown. The more clearly a singer is wrong in intonation and is vicious in style, the stronger are the manifestations; for what is the value of "friends" if they do not help you out of difficulties? When things come to the worst they may mend, and perhaps what has recently occurred may be some check on the importation of raw recruits and of incompetent artists. Amongst the new singers specified in Mr. Gye's Prospectus was a Monsieur Blum, who turned up as Signor Blum-Dorini, on the 11th, in the part of *Count Almaviva* ('Il Barbiere') to the *Rosina* of Mlle. Marimon, who has been singing most brilliantly. Of all the ludicrous displays ever witnessed on a lyric stage, not excepting even that of Signor Urio last season as *Arnoldo*, in 'William Tell,' the exhibition, both vocally and musically, made by Signor Blum-Dorini was the most absurd. At first it provoked hilarity; but even the proverbial patience of the "friends of the house" was tried too severely, and hissing was heard. On whose judgment was the engagement made? If through agents, it is another proof how little these musical dealers can be relied upon, but a manager who knows nothing of music is at their mercy. From Drury Lane, Signora Lodi has disappeared, after singing *Amina* once and *Gilda* twice, our suggestion that time should be given to this promising young lady to recover from the fatigue of having overtaxed her voice in Italy having been adopted; but why was she brought out at all in her present condition? At all events, her first representation sufficed to show her deficiencies, and she ought not to have re-appeared this season. From Covent Garden, Mlle. Heilbron has disappeared, and returned to Paris, after two 'Traviata' nights. The *début* of Signor Bois was promised for Thursday as *Arnoldo*, too late for notice in this issue; but he comes with a real reputation from Bologna and Milan. Mlle. d'Angeri has sung in Meyerbeer's 'Africaine' (*Selika*) and Donizetti's 'Favorita' (*Leonora*); but both parts are far beyond her vocal and dramatic attributes,—still less can she grapple with such a character as *Valentina*, in the 'Huguenots,' announced for last evening (Friday).

Mr. Mapleson has sustained a second reverse with a *prima donna*. Mlle. Risarelli made her *début* on Tuesday night, as the successor of Mlle. Lodi as *Gilda*; but the subscribers evidently preferred the assumption of the latter, weak as it was, that by the new-comer being too strong. Her upper notes are harsh—she is too fussy; and the florid *roulades* are not artistically executed. This lady made a favourable impression in St. George's Hall, in December, 1872, in a very small arena, with a very limited band, in Rossini's 'Count Ory' and other operas, when an Italian company had a winter season, under the direction of Signor Monari Rocca. Small theatres seemingly suit Mlle. Risarelli better than Her Majesty's Opera. The new tenor, Signor Ramini, has a very nice voice for a concert-room; as a *tenorino*, he will be charming, but *Lionello*, in Flotow's 'Marta,' is too much for his present powers. He was cruelly encoined in 'M'appari.' He has sung at Bucharest, Leghorn, and Bologna, and is only twenty-three years of age. He has been prematurely brought out here. Of the new baritone, Signor De Reschi, a Pole, who has sung in Venice, the highest expectations may be entertained. He has a voice more of a low tenor than a baritone in *timbre*, of delicious quality; he phrases artistically, and possesses sensibility, but he lacks experience on the stage such as would enable him to turn his vocal gifts to greater account than he did at his *début* as *Alfonso*, in 'La Favorita,' on the 11th, and to become an effective actor. His personal appearance is much in his favour, and with such an organ he ought to take the highest position. Since Barroillet, the original *Alfonso*, when Donizetti's masterpiece was produced in Paris, with Madame Stolz as *Leonora*, and M. Duprez as *Fernando*, we have never heard

the music of the King's part sung with greater charm than by Signor De Reschi. The execution of the work was wonderfully fine,—quite equal in the *ensemble* to the 'Semiramide' and the 'Fidelio,' thanks to the conductor; and the voice of Mdlle. Tietjens, as *Leonora*, was really "stupendous": the epithet is not too strong. The new basso, Signor Perkins, as *Baldassare*, may prove an acquisition.

Signor Fancelli returns this evening (Saturday), as Raoul, in the 'Huguenots,' and Herr Behrens will be the Marcel, for the first time at Drury Lane.

MDLLE. DE BELOCCA.

In reply to a paragraph in our number for the 28th of March, Mr. Gye writes to us, under the date of the 9th of April:—"You state in the said paragraph that a certain artiste, Mdlle. de Belocca, will appear at the Royal Italian Opera as *Arsace*, in 'Semiramide,' with Madame Adelina Patti; also as Cherubino, in 'Le Nozze di Figaro,' and in 'La Cenerentola.' Besides this, you not only state that the same lady will make her *début* in 'Il Barbiere,' but you absolutely advertise the very day on which she will do so! The simple answer to all this is that Mdlle. de Belocca is not engaged, and never was engaged, at my theatre, and you must please to pardon me for saying that I think you are wholly unjustified in making such an announcement as the above, especially considering that your office is not a couple of hundred yards from the Opera-house, and you could so easily have ascertained its truth or the reverse." The *Figaro* of Paris, the *Menestrel*, and the *Revue et Gazette Musicale* published, almost simultaneously, the same information as we gave. The same journals, the relations of which with the Théâtre Italien are well known, on the 9th (*Figaro*) and 12th inst. (*Menestrel* and *Revue*), stated that, at the request of Mr. Gye, Mdlle. de Belocca's engagement at Covent Garden had been postponed until the Emperor of Russia's visit to London, when the lady would make her *début* at His Imperial Majesty's state visit. The Paris Correspondent of the *Daily Telegraph*, in his letter, dated the 9th of April, says that Mr. Gye applied, by telegraph, that Mdlle. de Belocca might be allowed to sing at his theatre on the 18th and 21st of this month; but that the subscribers to the Théâtre Italien had threatened legal proceedings if M. Strakosch allowed Mdlle. de Belocca to leave before the end of the season.

BISHOP'S NATIONAL OPERAS.

On the 12th of March last it was fifty-eight years since Daniel Terry's adaptation of Sir Walter Scott's 'Guy Mannering' as an operatic play was produced at Covent Garden Theatre, Smirke's edifice, the interior of which was, in 1847, reconstructed by Albano for the Royal Italian Opera. Of the original cast, Miss Stephens, Miss Mathews, Mrs. Davenport, Mrs. Gibbs, and Mrs. Egerton, Messrs. Abbott, Sinclair, Liston, Emery, Tokeley, Simmons, and Blanchard, there is still one survivor, namely, the Countess Dowager of Essex (Miss Stephens), of whose charming vocalization middle-aged amateurs have a vivid recollection. Despite the "mutability of human affairs" on which Baillie Mucklethrift dilates in the opening scene of 'Guy Mannering,' the work possesses permanent vitality. It appears and disappears periodically; but the eternal freshness of Bishop's melodious strains, which Rossini used to hum whenever mention was made of English music; the ambition of artists to appear as Dominie Sampson, Dandie Dinmont, and Meg Merrilies; and the delight vocalists take in singing the incidental songs, and in the opportunity of introducing extra airs of their own choosing, has caused 'Guy Mannering' to be revived from time to time, although National Opera as really represented in Bishop's days has long ceased to exist. In place of a speciality of which England ought to be proud, we have had a succession of composers who have based their style of composition on French, German, and Italian operas. Our claim to a distinctive school for the lyric drama dates from

the days of Henry Purcell, the composer of 'Bonduca,' and his legitimate successor was Sir Henry Bishop, a musician who has left more than seventy operas, amongst which can be cited 'Cortez,' 'Native Land,' 'Clari,' 'Maid Marian,' 'Henri Quatre,' the 'Law of Java,' the 'Maniac,' the 'Miller and his Men,' &c., besides his incidental music to the Shakespearean comedies, 'Twelfth Night,' the 'Two Gentlemen of Verona,' the 'Comedy of Errors,' 'Midsummer Night's Dream,' and his music to the novels of Scott, the 'Antiquary,' 'Rob Roy,' &c. The names of these works will at once recall to the memory of all lovers of music who are not wedded to special styles a mine of melody, a richness and variety of tune, which are really marvellous. For Bishop rarely repeated himself. His songs were not circumscribed to one groove of four or five bars, the poverty of which it is essayed in modern days to conceal by overloaded accompaniments. The glees and rounds of Bishop are perfect specimens of part-writing; many of his choruses are characterized by graphic power, eminently suggestive of the subjects he set. It is objected to many of his operas that spoken dialogue is too much used, and he is now found prolix; well it may be so, for the artists of the present period mumble their words, and their articulation is so indistinct that the point is lost, unless it happens to be supplied by the prompter—who enjoys no sinecure in a modern theatre. In the histrionic days of Covent Garden and Drury Lane, tragedies, comedies, operas, melo-dramas, &c., were changed nightly, and it was the pride of the performers to be letter perfect, and to boast that they could commit accurately to memory parts of great "lengths," to use the technical term. There may come a day when there will be a Bishop revival. Even now a number of his vocal pieces are constantly sung, and he lives, at all events, in the choral societies of the kingdom. It was, then, no wonder that, last Saturday afternoon, there was an assemblage of lovers of our truly national music at the Gaiety Theatre, to listen to the familiar and ever popular glees, "The winds whistle cold," "The chough and crow"; the quaint concerted piece, "The fox jumped over the parson's gate"; the fine bass song, "Follow me"; the echo duet, "Now hope, now fear"; the tenor air, "Be mine, dear maid," &c. The "Rest thee, babe," sung first by Lucy Bertram, and then by the gipsy, was composed by Whittaker. It has always been the custom to interpolate songs in Guy Mannering. Braham used to electrify his audience with "Scots wha hae wi' Wallace bled." The Lucy Bertrams and Julia Mannering introduced their favourite airs. Miss Loseby chose "Tell me, my heart," from 'Henri Quatre'; Mr. Beverley (*Henry Bertram*) dragged in inappropriately "Who shall be fairest"; Mr. Ludwig, as *Gabriel*, gave "The wolf," from the 'Castle of Andalusia,' by Shield (another truly national composer), and he sang it so well that it was encored, a compliment well deserved by the glee, "The winds whistle cold," the parts of which were tripled. Mr. Meyer Lütz conducted the music so well, and it was, on the whole, so fairly executed, that we wish the acting had been equally up to the mark; but when we refer to the *Dominie Sampson* of Mr. George Honey, the *Colonel Mannering* of Mr. Lyall, the *Gilbert Glossin* of Mr. Perrini, and the *Baillie* of Mr. J. G. Taylor, we have named the only adequate representatives of their respective parts. Mrs. Leigh gave the conventional rendering of *Meg Merrilies*, but she has not the physical aspect of Scott's gipsy, and perhaps Miss Cushman's powerful delineation of that character is still too strong in the memory for us to accept any other reading. It is to be hoped that the success of the revival of 'Guy Mannering' may be such as to encourage the lessee and manager to turn his attention to our old English operatic *répertoire*; for, even if the drama attached to it be somewhat feeble, the quality of the music will be a redeeming attraction. It will be refreshing to revert to the manly type of British melody, and it may prove an incentive to the native talent of the day to abandon the bastard style which

they have adopted. If ever we are to have grand opera executed here as it ought to be to secure public patronage, there could be no better preparation for the executive than to have at least one theatre in existence with a speciality for national opera, an establishment, in fact, like the Opéra Comique in Paris, at which musicians are first tested in a one-act *lever de rideau*, before they essay a three-act work. Mr. Hollingshead announces the revival of 'Rob Roy' for Monday next; Mr. Phelps will play Baillie Nicol Jarvie.

CONCERTS.

M. GOUNOD completed his series of Choir Concerts on the 11th inst. His fifth programme was a repetition of compositions previously performed, of which may be mentioned his "Pater-Noster" and the "New Ave Verum," amongst the sacred pieces, and the secular part-songs in the second part. There were solo performances on the violin and pianoforte, by Master Claude Jacquinet, M. Gounod, and Mr. Hamilton Clarke; and airs were sung by Mrs. Weldon, Madame Schneegans, Mr. Trelawny Cobham, &c. It is to be regretted that the services of an orchestra were not retained. The reproduction of 'Jeanned'Arc,' the charming *entr'actes*, the marches, the symphonies, the masses, the overtures, &c. of the French composer, would have been most acceptable to the subscribers and general public. The reasons which have been assigned for the non-continuance of the band we cannot discuss, but it is to be hoped that sufficient support will be secured for the season 1875 to ensure instrumental co-operation at every concert.

The Saturday afternoon orchestral season at the Crystal Palace is drawing to a close. The scheme of the 11th contained Mendelssohn's Symphony, No. 1, in c minor, and two overtures, that by Schumann, in e, Op. 52, and the brilliant prelude to 'Benvenuto Cellini,' by Berlioz. Next season, the production of additional instrumental works by the French composer would be gladly welcomed. Madame Norman - Néruda, Herr Halle, and Signor Piatti, coalesced in an effective performance of Beethoven's Triple Concerto for violin, piano, violoncello, and orchestra. Herr and Madame Noriny were the solo singers. The Swedish Ladies' Vocal Quartet party also afforded specimens of their skill and charm in part singing. Herr Dannreuther is to introduce a new pianoforte concerto, by M. Grieg, this day (the 18th). We believe it is the same work which was executed in Brussels a few days since by M. Brassin, and made a great impression on the Belgian amateurs. On the 25th, Herr Manns will have his annual benefit, and well does the zealous conductor merit the compliment; but he is too conscientious an artist to accept the compositions of Herr Brahms as his own. By a slip of the pen, which must have been obvious to our musical readers, the *Athenæum* last week assigned to Herr Manns the credit of having composed the 'Song of Destiny,' the success of which secured two executions of the work at Sydenham. M. Gounod will conduct his 'Funeral March of a Marionette' at the concert of Herr Manns.

The 'Classics of the Pianoforte' are being illustrated, for the eighth season, in St. George's Hall, by Mr. A. Gilbert, who, on the 15th, had the aid of Herr Straus (violin) and Signor Pezzo (violoncello) in Mendelssohn's Trio in c, Op. 66, and Haydn's in e flat; besides his playing of Mendelssohn's Fantasia in f sharp minor. The vocalists were Mesdames Gilbert and Martorelli-Garcia, and Messrs. Wilbye Cooper and Percy Rivers.

The Italian Opera concerts have been begun early this year. Mr. Mapleson commenced in St. James's Hall on Wednesday evening. The singers announced were, Mesdames Valleria, Justine Macvitz, Trebelli-Bettini, Signori Naudin, Ramini, Galassi, De Reschi, Borella, Perkins, and Agnesi, with Signor Li Calsi and Mr. F. H. Cowen as conductors. The programme was made up of the familiar pieces from the operatic *répertoire* which have been heard year after year.

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Michael Costa's additional accompaniment, was finely performed by the Sacred Harmonic Society, in Exeter Hall, on the 10th inst. Madame Sinico was to have been the leading soprano, but had to sing at Covent Garden Theatre in the 'Africaine,' and Madame Lemmens was substituted. The other solo singers were Mrs. Suter and Miss J. Elton, Messrs. Vernon Rigby, Montem Smith, and Santley. The season will end on Friday, the 1st of May, with Sir M. Costa's oratorio, 'Naaman.'

Musical Gossip.

At the second concert of the Philharmonic Society, next Monday, Madame Viguier, a new pianist, will make her first appearance.

At the opening New Philharmonic concert this afternoon (the 18th), Fraulein Krebs will be the pianist, and a new Fest-overture by Herr Reinecke will be played.

MR. AND MRS. GERMAN REED will give their musical entertainments for the present in St. George's Hall, commencing next Monday.

NEXT Tuesday afternoon Prof. Ella will begin his thirtieth season of the Musical Union.

THE Royal Albert Hall Amateur Orchestral Society's concert, on the 25th inst., will be in aid of the funds for the widows and orphans of the Ashantee soldiers, sailors, &c.

THE notion of holding the National Music Meetings on the off-days of the Handel Festival next June has been wisely abandoned by the Directors of the Crystal Palace. It is proposed to renew these silly gatherings in their integrity in 1875, but there will be time enough for the Board to take into consideration whether the competitions answer financially. The results from the art point of view have been next to nothing.

It may afford a notion of the progress of musical amateurs if we mention that at the Vocal Concerted Music Meetings of M. Sainton and Madame Sainton-Dolby, such works are executed as the 'Last Judgment' of Spohr; Schumann's 'Rose' cantata; Mendelssohn's 'Lauda Sion'; M. Gounod's 'Mireille,' &c.

THE *Glasgow News* supplies a gratifying account of the progress of music in that and other Scotch towns. Handel's oratorio, 'Saul,' has been produced by the Musical Association of Paisley. Schubert's Mass in B flat has been given by a new choral society in Bothwell. The Glasgow Choral Union revived Bach's 'Passion' (St. Matthew) on Good Friday, conducted by Mr. Lambeth, with Miss E. Spiller, Miss Dones, Mr. E. Lloyd, and Mr. R. Alsop, as principals. The St. George's Choral Union produced Sir George Elvey's oratorio, 'The Resurrection and Ascension,' on the 7th inst., conducted by Mr. W. Moodie. The Cross-hill Society produced Mr. Cummings's cantata, 'The Fairy Ring,' on the 14th. The Hillhead Choir will give Mr. J. F. Barnett's cantata, 'The Ancient Mariner.' The Albany Society will produce Signor Randegger's 'Fridolin,' the operatic setting of Schiller's poem. The Queen's Park Church Choir will give Astorga's 'Stabat'; the Prospect Hill Association, a Mass by Haydn. Mendelssohn's 'Athalie' music has been executed at the Queen's Rooms, as also Hummel's Mass in B flat. We must confess that the Scotch choral societies regard music with no sectarian spirit, and the *Glasgow News* is right in claiming for them sound taste in widening our narrow London *répertoire* of choral compositions.

WE learn from the Boston *Metronome* that at the Triennial Festival of the Handel and Haydn Society, the New York orchestra of Mr. Theodore Thomas, the best band now in America, is engaged, which will be augmented by the addition of the finest players of Boston up to eighty executives. Two new works were produced at the symphony concert of the Harvard Association: one 'In Memoriam,' ballad for soprano voice and orchestra (Longfellow's verses on the fiftieth birthday of Agassiz), composed by Otto Dresel, with Miss

Clara Doria, daughter of Mr. John Barnett, the English composer, as the vocalist; and an overture to a MS. cantata, by Mr. Dudley Buck. Mr. Zerrahn was the conductor. "The statue of Beethoven, in the Boston Music Hall," adds the *Metronome*, "is a noble work of art, but it very little, indeed, represents the real man, even in general appearance. It is too ideal. Cromwell's injunction to the painter should be followed, — 'Paint me with every scar and wrinkle, or I'll not pay you a shilling!'"

THE new three-act *opera-buffa* at the Folies-Dramatiques, 'La Belle Bourbonnaise,' the libretto by MM. Dubreuil and Chabrilat, the music by M. Coedes, the musical prompter at the Grand Opéra-house, is founded on the old French ballad. The plot turns on the striking likeness between Madame la Comtesse Du Barry and Marion la Belle Bourbonnaise, both parts played by one *artiste*, Mdlle. Desclauzas, so that the interest and fun of the drama are much the same as in 'Giroflé-Girofla,' the twin-sisters. It is a "Comedy of Errors," in fact, the amiable attentions of Louis Quinze towards Marion being defeated by his favourite, Madame Du Barry. Mdlle. Tessilly, as Billotte, has a good part; and the other characters fall to MM. Sainte-Foy, Luce, Villars, Hayme, Vavasseur, Milher, &c. The music met with great favour, being both melodious and vivacious.

OPERA-HOUSE property does not seem to be of much value in Paris when put up to auction. The entire stock of the *Athénée* only fetched 9,000 francs, although the costumes alone, when new, cost 30,000 francs.

THE final appearance on the French lyric stage of Mdlle. Fidès Devries took place on the 15th inst., at the Salle Ventadour, as Ophelia, in the 'Hamlet' of M. Ambroise Thomas. The lady is about to be married. M. Halanzier, therefore, has engaged as her successor Mdlle. Belval, who has been singing at the Théâtre Italien; she will make her *début* as the Queen in 'Les Huguenots.' M. Vergnet, a young tenor, who has met with great success in concerts, has also been engaged for the French Grand Opéra, which M. Faure leaves next month for a short engagement at Covent Garden. The new opera, by M. Membrée, 'L'Esclave,' is in active preparation.

THE success of the 'Messiah' and Bach's 'Passion Music' has encouraged M. Charles Lamoureux to promise the Parisians the 'Israel in Egypt' by Handel, and the Christmas oratorio by Bach next season.

M. MARCEL DEVRIES, brother of the sisters Mdles. Fidès and Jeanne Devries, has made a successful *début* at a Paris concert, as tenor, in the cavatina from M. Gounod's 'Faust,' and the air from Méhul's 'Joseph.'

M. PLANTÉ, a pianist, who has made his mark in Paris, and is now on a tour in the French provinces with Signor Sivori, is expected to visit London this season.

SIGNOR SANGUINETI, for many years the Director of the Carlo Felice, in Genoa, has died in that city, in his seventy-fourth year. He first brought Signor Verdi into notice.

THE Milan Scala terminated the season with Signor Ponchielli's 'Lituani.' The Teatro Dal Verme was to re-open with Signor Cugnoni's 'Claudia.'

AT last, the extraordinary "run" of 'La Fille de Madame Angot' has ceased with its 411th performance at the Folies-Dramatiques. M. Charles Lecocq's opera is still being played at the Islington Philharmonic Theatre, but will be withdrawn from the Strand Opéra Comique, to make way for the revival of M. Offenbach's 'Geneviève de Brabant.' At the Brussels Alcazar (Fantaisies Parisiennes), M. Lecocq's 'Giroflé-Girofla' is filling the theatre every night to overflow.

ROSSINI'S 'Stabat Mater' and Basil's 'Miserere' were executed at a Good Friday concert in Rome. Signor Mario, who now resides in the Italian capital, was present.

DRAMA

THE EASTER NOVELTIES.

GLOBE.—'Wig and Gown,' a Domestic Drama, in Three Acts. By James Albery.

HOLBORN.—'The Thumbscrew,' a Drama, in Five Acts. By H. J. Byron.

STRAND.—'May; or, Dolly's Delusion,' in Three Acts. By R. Reece.

COURT.—'Second Thoughts,' a Comedietta, in One Act. By G. C. Herbert.

ROYALTY.—'The Main Chance,' a Farical Comedy, in Two Acts. By H. E. Farnie.—'Fire-Eaters,' a Whimsical Vaudeville. By J. T. Ashton.

FROM the earliest days of the stage, invention has been in England the rarest of dramatic gifts. Our dramatists, from Marlowe to Sheridan, have taken their plots, and whatever else they needed, from foreign sources. There is scarcely a play in the English language that can claim to be original in the sense in which the works of Lope de Vega, Tirso de Molina, or Moreto, are original, or, perhaps it is safer to say, seem original to the present generation. A perception of resemblances and contrasts, a keen sense of the incongruous, and a measure of grotesque fancy, have to stand instead of originality with the few successful dramatists who are not mere translators or adapters. These gifts Mr. Albery possesses in a remarkable degree, and to their presence is owing the fact that his work, whatever its faults of execution, seldom fails to interest and amuse. So far as regards plot, his latest production, 'Wig and Gown,' is a mere farce, in three acts, not much higher or more serious in pretension than those pieces of unchecked drollery Parisian dramatists contribute to the Variétés or the Palais Royal. A new vein is worked, however, in the treatment, and the manner in which a situation, thoroughly ludicrous at the outset, develops in its course serious and pathetic interest, is both novel and noteworthy. The reception of this scene was scarcely favourable on the first night—a fact easy to explain, when one remembers that pieces are thrust upon the stage in a crude state, are rehearsed before the public, and receive from the audience the corrections that should be supplied by the management. It contains, however, the elements of durable success, and it will win its author pardon for much grievous improbability and many faults of detail in his piece.

An impostor has turned up to claim in open court the Kenreutie title and estates. Hammond Coote, the barrister who opposes him, has been chosen for his incompetency by the family solicitor, whom the conspirators have succeeded in converting privately to their interests. Bungling then through a cross-examination ineffective in all essential respects, moving the audience to constant derision, and ruining, as it appears, the chances of those whose interests he represents, Coote keeps obtaining hints which stir his own sluggish memory. After a while he awakes, and becomes intensely excited in the case. His cross-examination, no longer perfunctory, but direct, earnest, and serious, goes to the very root of the matter, and, at the moment when the chief impostor shrinks, baffled and discomfited, from questions he can neither answer nor parry, the counsel, in a voice and with a manner that carry conviction to all hearts, proclaims himself the missing heir. His birth has always been obscure, and the events brought before him have recalled the facts of his early life, before effaced from his memory. This is ingenious, new, and effective. It might be worked with

more skill, the processes on the stage preceding the discovery being a little hurried. As it stands, however, it is still powerful and sufficiently stimulating to make the audience forgive a third act, which might almost belong to a separate work. In this scene is the entire play. A first act serves only to reveal the meek spirit of the barrister and the aristocratic pretensions of his wife, and a third is occupied with a mild love interest, barely seen in the first act, and wholly forgotten in the second. Mr. Albery's pictures of genteel poverty are very ludicrous, and the satire upon social shams is amusing. An elderly spinster, of aristocratic birth, rather vaguely described as the Hon. Miss Kenrentie, is a funny conception. Mrs. Coote, the wife of the barrister, is a depressed copy of "the Campaigner."

Mr. Toole enacts *Hammond Coote*, playing in this part a farewell engagement, previous to going to America. He presents successfully both the comic and the pathetic side of the character. A little more elaboration of the serious parts of the trial-scene would add to the value of the interpretation. As the judge before whom the inquiry is conducted, Mr. Arthur Cecil gives a clever and admirably natural and conscientious piece of acting. One or two small impersonations of this class afford clear indication of the presence of the artistic faculty. Miss Carlotta Addison plays agreeably an unimportant character; Miss Daly gives clearness of outline to the spinster; and Mr. Lionel Brough is careful as the chief agent in the attempted imposture. This character, who disguises a genius for intrigue and a shrewd care for self behind a mask of benevolence and good nature, is cleverly conceived.

Mr. Byron's drama of 'The Thumbscrew' needs only to be regarded as a burlesque to be a thoroughly clever and amusing production. Considered as a serious attempt its claims are very low. Conventional characters are dressed in well-worn garments and set to familiar occupations. The whole machinery of modern melo-drama is called into play, and scenes and situations are repeated which have done service ever since virtuous poverty and successful villainy were first at feud. A wicked uncle holds to the property he has wrongfully acquired, and seeks to murder the comic man, who has found a will that dispossesses him. The partner and agent in his crimes turns penitent and discloses his master's misdeeds, and virtue triumphs at the fall of the curtain. What is most strange in this, however, is that though the principal action is melo-dramatic, the aim of the whole is farcical. It is for laughter, not tears, that Mr. Byron angles. His principal character, a lawyer, conducts the serious intrigue of the piece while remaining responsible for the "comic business." Mr. Byron's unconquerable carelessness detracts from the value of his fun. He is not at the least pains to keep his characters natural or true to themselves, and he puts into the mouth of his personages expressions they could not possibly use, and words the signification of which is as strange to them as would be a foreign language. Thanks to Mr. Byron's verbal witticisms and to the comic contortions of Mr. J. S. Clarke, whose facial play is very droll, the piece was favourably received. Such triumph is, however, sorry for a man of Mr. Byron's capacity.

Of all forms of art the drama is that, probably, in which the penalties of a "fatal facility" will be most severe.

Mr. Reece's drama of 'May; or, Dolly's Delusion,' is a curiously old-fashioned piece, essaying to awaken interest in rustic courtships and the old difficulties between the worthy cultivator of the soil and the not too highly-principled possessor. Neither incidents nor situations are very new, and the dialogue, like Mr. Byron's, though sometimes comic, is seldom characteristic. The sufferings of the heroine, played by Miss A. Swanborough, interested greatly the audience, probably for the reason that what is most familiar upon the stage is not seldom the most effective.

'Second Thoughts,' by Mr. G. C. Herbert, is a pleasantly-written comedy of domestic life, inculcating the lesson that a little with love is better than "a good deal" without it. A baronet in needy circumstances is about to wed for money a designing but too attractive widow. He is induced, however, to abandon his intention and marry his pretty cousin, who loves him and has fortune enough to keep him from absolute poverty. The lesson is, perhaps, half-hearted, but the writing and construction of the piece are commendable. Mr. Bruce, Miss Litton, and Mrs. Clifford Cooper render this trifle with much spirit.

Two novelties from the French have been produced at the Royalty. 'The Main Chance' is an adaptation, by Mr. Farnie, of 'Moi,' a comedy given, some years ago, at the Théâtre Français. It is a poorly constructed play, which aims at ridiculing the greed and egotism of society. Mr. Righton gives a comic portrayal of the principal character, a man incessantly clamouring against the selfishness in others of which his own nature is composed. Miss Hodson plays with spirit the part of a hoyden, but has little opportunity for displaying the reserve, the demureness, and the suppressed humour which recent impersonations have revealed. Miss Brennan, Mr. Neville, and Mr. Bannister are competent in smaller parts, but the result is failure. The same fate, in this instance richly deserved, attended an extravaganza, entitled 'Fire-Eaters,' which followed the comedy.

Dramatic Gossip.

ONE version of 'Le Voyage de M. Perrichon' was produced at the Court Theatre on Thursday. A second is in preparation at the Haymarket. The version last named will be called 'Mont Blanc.' It will include a representation of the ascent of the mountain from which it takes its name.

THE Hon. Lewis Wingfield has in the press a new romantic play, 'Despite the World.' The scenes are laid in Sans Souci, Versailles, &c.; the period being the middle of the last century.

A DRAMA, by Mr. Palgrave Simpson, founded upon the 'Bleak House' of Dickens, and named 'Lady Dedlock's Secret,' has been given recently in Aberdeen. Mrs. Vezin and Mr. W. Rignold supported the principal parts.

A VERSION, by Mr. Mortimer, of 'Les Deux Orphelines,' now being given at the Porte Saint-Martin Theatre, is, we understand, in preparation for the Olympie.

'LES GANACHES' of M. Sardou will follow the 'Comtesse de Sommeville' at the Vaudeville. A new drama, also by M. Sardou, is in preparation for the same theatre.

THE Holy Week festivities at Seville, promised to be of an unusually gay and varied descrip-

tion. Andalusia has become light-hearted and light-headed. The cathedral city of the South has had her religious processions in full force this year, the Ayuntamiento and the inhabitants having subscribed liberally. The fair, it was expected, would be the most crowded for years, Seville being crammed with holiday folks, sleeping on chairs, tables, and in carriages, and even on door-steps. The theatrical performances, and, of course, the bull-fights, will have, ere this, rejoiced the hearts of many a Majo and his Maja, who, in picturesque costume, bright with colours, ride pillion the gaily-trapped old mule from their neighbouring "pueblo" and "go in" for gingerbread-nuts and dancing.

'LA LETTRE ROUGE' of MM. Marc Fournier and Lermina, given at the Ambigu Comique, is, as we announced would prove to be the case, a version of Hawthorne's 'Scarlet Letter.' Many alterations have been made in the plot. Hester, the heroine, is played with much passion by Mlle. Periga.

MISCELLANEA

St. John the Baptist's Head.—Will you suffer me to say three words in self-defence? With regard to the "coincidence" referred to by your Correspondent respecting 'The Mystery of Ashleigh Manor' and 'St. John the Baptist's head,' there is no coincidence whatever in the matter, but a mere utilization of a stock image. I expressed an idea by what I believed a well-known fancy; and I would as soon have thought of assigning the authorship to a quotation from Shakspeare's tritest "beauties" as putting Goldsmith's name to a sentence which I considered as universally famous as the celebrated essay from which it was taken. I assume that your Correspondent admits the remarkable originality of the great author of 'The Scarlet Letter'; and Mr. Hawthorne's adoption of the simile would certainly seem to suggest that he, at least, regarded it as too well known to be acknowledged.

ELIZA RHYL DAVIES.

The Correspondent who objects to the hunting to death of the simile of St. John the Baptist's head on a charger, does not cite probably the aptest use of it on record. Truly or falsely, it is stated that when Robespierre sneered at St. Just for carrying his head in its voluminous cravat like the victim's of Salome, the rival of the Incorruptible retorted: "And I shall make him carry his like St. Denis!"

H. L. WILLIAMS.

Your Correspondent, referred to in the *Athenæum* of March 28, might have gone farther back than 1758, and Oliver Goldsmith's essay, for the first simile comparing the head of a party with a monstrous ruff to "that of John the Baptist placed in a charger." L'Estoile, a French historian of the time of Henri Trois, is thus quoted by Chateaubriand in his 'Analyse raisonnée de l'Histoire de France':—"Le nom de mignon, dit L'Estoile, commença alors à trotter sur la bouche du peuple (1576), à qui ils étoient fort odieux, tant pour leurs façons de faire badines et hautaines, que par leurs accoutrements efféminés et les dons immenses qu'ils recevoient du roy: ces beaux mignons portaient les cheveux longuets, frisés et refraisés, remontants par-dessus leurs petits bonnets de velours, comme font les femmes, et leurs fraises de chemises de toile d'atour empenées, et longues de demi-pied, de façon que voir leur tête dessus leurs fraises, il sembloit que ce fût le chef de Saint Jean en un plat." The simile is, therefore, matter of history and common property; and it appears to me that the authors referred to are quite as likely to have borrowed it (like myself in an unpublished poem) from the older source, as to have imprudently stolen it from a standard author, so much read and so much given to repeating his own good things, and occasionally appropriating those of French writers, or improving on them, as Oliver Goldsmith.

W. T. ALVAREZ.

TO CORRESPONDENTS.—W. P.—JUNIAS.—J. B. R.—F. E. D.—An Actor.—J. H. Mc.—T. S.—F. M.—H. M.—received.
D. B. K.—Many thanks, but hardly of public interest.

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